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# UNIVERSITY MUSICAL ENCYCLOPEDIA

CHIEF EDITOR
LOUIS C. ELSON
New England Conservatory of Music

*In Ten Volumes:*

Vol. I. A History of Music: Primitive, Ancient, Medieval, and Modern European
Vol. II. A History of Music: Music in America; Special Articles
Vol. III. Great Composers
Vol. IV. Great Composers (Continued)
Vol. V. Religious Music of the World
Vol. VI. Vocal Music and Musicians: The Vocal Art; Great Vocalists; Famous Songs
Vol. VII. The Opera: History and Guide
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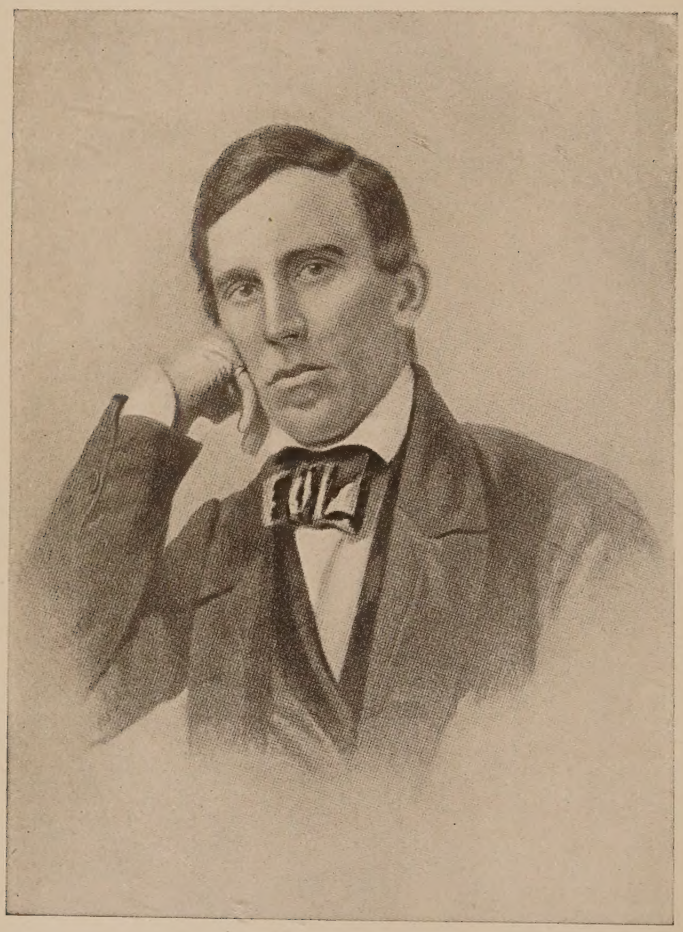

STEPHEN C. FOSTER

# UNIVERSITY MUSICAL ENCYCLOPEDIA

## A HISTORY OF MUSIC

VOLUME II.

## Music in America
## Special Articles

*By Many Eminent Editors, Experts, and Special Contributors, including*


LOUIS C. ELSON, HENRY T. FINCK,
ANTON SEIDL, HUBERT P. MAIN,
HENRY E. KREHBIEL, ANNIE W. PATTERSON,
HELEN KENDRICK JOHNSON,
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# A HISTORY OF MUSIC

## MUSIC IN AMERICA *

## CHAPTER I

### PURITAN AND CAVALIER

Psalms Sung on the "Mayflower," According to Edward Winslow—Pilgrims and Puritans Unite in Planning a Hymn-Book—Early Religious Music in New York and in Maryland—Beginnings of Secular Music in the South—The First American Concerts.

IT is customary in discussing the beginnings of music in America to dwell upon the low state of musical culture among the first white settlers. Thus Ritter: "From the crude form of a barbarously simple psalmody there rose a musical culture in the United States which now excites the admiration of the art-lover, and at the same time justifies the expectation and hope of realization, at some future epoch, of an American school of music." Let us cherish the belief that an American school of music, if not already existent, is at least in process of formation; but why reproach the Pilgrims, the Puritans, and the Cavaliers for their lack

* In the preceding section American music as found among aborigines received the incidental notice there called for. In this section, it is to be understood, "Music in America" refers particularly to musical development in the United States from the early settlements to the present time.

of knowledge of an art then in its infancy, of a science not then understood by its professors?

Polyphonic music had, indeed, reached its highest development by the beginning of the seventeenth century, but the great wealth and glory of polyphony had been promoted by, and was intimately interwoven with the Latin ritual. It was not until 1599 that Monteverde published his "Cruda Amarilli," with which began the revolt against the contrapuntists, and the development of modern music. When New England and Virginia were settled, Bach and Handel were yet unborn. Even Fux, whose "Gradus ad Parnassum" was the text-book of Papa Haydn, delayed his début on this world-stage until 1660. The colonists could only bring with them to the New World a part of the culture of the Old, and in hunting, in fighting, in building and sowing and reaping, they might and did easily forget the luxuries they had left in their struggle to secure the necessities of life. As to the degree of musical culture brought over by the Pilgrims, let us quote Edward Winslow, a passenger on the "Mayflower":

"We refreshed ourselves with the singing of psalms, making a joyful melody in our hearts as well as with the voice, there being many of our congregation very expert in music, and indeed it was the sweetest music that mine ears ever heard."

On their landing at Plymouth Rock, the Pilgrims sang psalms of thanksgiving. The version of the Psalter employed was that which had been prepared for them in Amsterdam by one of their pastors, Henry Ainsworth. Melodies were placed over the sacred words in lozenge or diamond shaped notes, without bars and without harmony. Five of the tunes, prob-

ably "Old Hundred," "Martyrs," "York," "Windsor" and "Hackney," were very generally known, and served for public worship in Plymouth for seventy years, and in Salem for forty years. Two psalms were commonly sung at each service, following the regular order laid down for the guidance of Separatist congregations in Holland. Under date of May 17, 1685, the church records of Plymouth show the first departure from the Ainsworth Psalter:

"The Elder stayed the church after public worship was ended, and moved to sing psalm 130th in another translation, because in Mr. Ainsworth's translation, which we sang, the tune was so difficult few could follow it—the church readily concented thereto."

Boston, of course, was settled not by Pilgrims but by Puritans. In the height of their power in England, the Puritans had dissolved church choirs, destroyed organs and other instruments, and even rebelled against the use of such simple arrangements of the Psalter as those devised by Thomas Ravenscroft. After persuasion by their clergy, based on scriptural texts, the great mass of Puritans consented that a plain melody might be used, and the psalms sung. In early Boston church services one psalm was usually sung to a simple melody, which was lined out or "deaconed." In due time, however, Puritan and Pilgrim were happily blended, the value of music in public worship was recognized, and a committee of the ministers discussed the possibility of issuing a hymn-book. For an account of this, the first musical work published in the colonies, and the subsequent development of Church music, the reader is referred to the chapter on "Early American Hymn-tune Composers."

For the beginnings of Church music in New York, we need turn back no earlier than 1628, for it was in that year that Jonas Michaelius, a pastor of the Dutch Reformed faith, came over to build up the first religious congregation in New Amsterdam. We may assume that the future metropolis of the United States was then a simple Dutch village of less than a thousand souls, and that the annual compensation now gladly paid a single soloist in more than one Dutch Reformed church would have absorbed every bit of legal tender in the island of Manhattan. But the Dutch colonists should have been rich in music. The four great Netherland schools of composers, if not the actual inventors of polyphonic music, had been the world's teachers from the early part of the fifteenth century, when Guillaume Dufay took charge of the Papal Choir, until the death of Orlando di Lasso in 1594. Not only had the Netherland musicians attained distinction in Church music; they had developed secular music, part songs, madrigals, etc., and having exhausted the resources of counterpoint, were turning toward a less ornate style at a time when the learned theorists of other lands were still spending their skill in the construction of enigmatical canons. The Dutch had a vast collection of folk-song, and field singing was as much a part of their religious observance as field preaching. Unfortunately no records of the musical services instituted by Pastor Michaelius are extant, but among the solemn songs of worship there is certain to have been one familiar to the New England pioneers, for "Old Hundred," which was first printed in Beza's edition of the Genevan Psalter (1554), was sung throughout the Low Countries.

While the church established by Pastor Michaelius continued to grow in influence, New Amsterdam (1664) suddenly became New York. With the establishment of British rule came the Established Church, and in 1697 Trinity Parish, New York, received the land grant which proved the foundation of its enormous wealth.

In those days the vested choir, the school for choristers, the splendid organ—musical equipment in which Trinity Church now leads the Protestant Episcopal Church in America—were still undreamed of. The Church of England continued under Puritan influence to a great degree, even during the Stuart rule. The Psalter was more often "said" than "sung." The anthems were more often read than chanted. The liturgy was complete without the use of hymns, and hymns were unknown. Musical services were of an elaborate character on special occasions in cathedrals and in chapels royal, but never were heard in parish churches. What was true of England was true of New York, and this statement applies with equal force to Virginia, where the beginnings of Church music call for no special comment.

It was not until 1704 that the vestry of Trinity Church discussed the question of building an organ, and then it was a matter of so little importance that it was passed on to the next generation. In 1736 the first great maker of musical instruments who came to America settled in Philadelphia. Johann Klemm by name, he altered the spelling to John Clemm, and began to build both organs and pianos, having long before mastered the craft under the celebrated Gottfried Silbermann. Clemm was called to New York

to build an organ for Trinity, which was completed in 1741 at a cost of 520 pounds sterling. This instrument had three manuals and twenty-six stops. With its inauguration began the primacy of Trinity Parish in the religious music of New York. Twenty-two years later, Clemm having passed away, this instrument was sold to make room for a larger organ imported from England. Congregational singing soon gave way to music by a choir of trained musicians, and the first American service in cathedral style (the entire liturgy either intoned or sung) was undoubtedly held in Trinity Church, since no other Anglican church of the early period possessed the necessary equipment.

There remains for our consideration under the head of Church music only the Province of Maryland. On March 25, 1634, mass was celebrated for the first time on Saint Clement's Island, in the Potomac, and two days later the sacrifice was offered up on the site of the town of Saint Mary's. The records are not available, but it is probable that the liturgy was "said," not "sung" on these occasions. As the music of the Roman Catholic Church is universal, it requires larger space for adequate treatment than this chapter affords, and the reader will find abundant material in another section of this series.

The colonists also brought with them the folk-music of the countries whence they came, and it is a truism in musical history that the people whose folk-music is richest are sure to excel in the art-forms as well. We are safe in assuming, therefore, that however long it may require for a perfect amalgamation of the races here, and the evolution of a genuine American type, the development of music, a composite of

the best of every European people, will eventually be such as to command the respect of all the world. Meanwhile, in our search for the beginnings of secular music in America, as we leave the land of the Puritan, where only religious music was tolerated, we shall find among the Cavaliers, where music of any kind in the churches was unimportant, the love-songs, the drinking-songs, the aubades and serenades, and the dance music of England. We shall find that, as the gentry of the Old Dominion grew rich on the fertility of the soil, among the human merchandise they imported and paid for with tobacco money, were dancing-masters and musicians. Much as your true Cavalier loved the art of music, he professed a lordly contempt for its professors, and while the white musician did not belong to a plantation household as a chattel, he was not much higher in the social scale than the black who did. In justice to the Virginian, and the Carolinian, let it be here recorded that throughout Europe in that generation the dramatic artist was legally a vagabond, and that to be a player or a musician was to be outside the pale of Church as well as state. It was not until the Victorian era that musicians and players were knighted and made much of in England. We shall find that with the rise of a leisured class in the Southern colonies, however, it was thought fit that the young ladies of the house should be taught the spinet and harpsichord.

While the first classes for regular instruction in music were formed in New England in 1717, solely for the improvement of singing in the churches, and in 1721 the Rev. Thomas Walter published a book meant to explain "The Grounds and Rules of Musick,"

and to serve as an "Introduction to the Art of Singing by Note: Fitted to the meanest Capacity," the first American teacher of secular music was John Salter, who in 1730 began his work in Charleston, S. C., in a boarding-school for young ladies conducted by his wife. As late as 1673 there was "no musician by trade" in any part of New England, according to official reports.

In 1757 Josiah Davenport had opened a singing-school in Philadelphia, at first devoted to psalm-singing, but later to music in general. In 1760 a singing-school was established by James Lyon in Philadelphia, and in 1764 the instruction of children in the art of music was undertaken by Francis Hopkinson and William Young, who received the thanks of the vestry of St. Peter's and Christ Church for their services.

In 1741 the Moravian Brethren settled at Bethlehem, Pa., bringing with them that love of the best music which was to flower more than a century later in the splendid Bach Festivals. These gentle sectaries sang at their work in the fields and at home, cultivating the folk-song along with the hymn, and early manifesting an interest in instrumental music of every kind.

In Maryland, Hugh Maguire, the first teacher of record, opened his school in connection with St. Anne's Church, Baltimore, where he likewise officiated as organist.

The first music-teacher in New York was William Tuckey, whose advertisements date from 1754, a year after his arrival in America. The Choir School of Trinity Church had its first master in Tuckey, who was composer, conductor, and organist, as well as peda-

gogue, and whose activities ceased only with his life, about the beginning of the War of Independence.

In the South the favorite instruments for the home were the spinet and harpsichord, to which the harp was soon joined. The organ was in general use in America by the middle of the eighteenth century, the first having been imported by Thomas Brattle, of Boston, who presented it to King's Chapel, in 1713. The prejudice against it was so great that it remained unpacked for nearly a year. Finally, it was placed in position, and a Mr. Price was engaged as organist, who gave way a year later to Edward Enstone, who was brought over from England for the post. Unable to make both ends meet, Mr. Enstone asked permission to open a school of music and dancing, which the selectmen promptly refused to grant. Enstone had the courage of conviction, however, for he not only set up his dancing-school, but therein sold instruction-books, music, and instruments of divers kinds, such as oboes, flutes, flageolets, violins, and basses, all of which were then in common use in the South. In 1781 the Stoughton Musical Society was organized, and it then became possible to give choral music to the accompaniment of the violin, flute, clarinet, and bass. The Dartmouth Handel Society and the Boston Handel and Haydn Society came later, and with their early performances of oratorios the stage of development is reached in New England from which our history is continued in a later chapter. Opera, as we shall see, was being made known by this time in New Orleans and New York.

The first actual concert of record in the colonies was given in Boston, December 30, 1731, "on sundry

instruments at Mr. Pelham's Great Room, being near the house of the late Dr. Noyes, near the Sun Tavern." Beyond the fact that tickets were sold at five shillings, and that there was no admittance after six o'clock, when the music was to begin, we are wholly in ignorance of the details of this interesting affair.

In 1732 a "Consort of Musick" was given in the council-chamber, Charleston, S. C., for the benefit of John Salter, already mentioned as a pioneer teacher of that city. Several other musical entertainments took place in Charleston that same year. Two years later Charleston heard the first American song recital, although "none but English and Scotch songs were sung." January 31, 1736, was the date of the first concert in New York, which was a benefit for a Mr. Pachelbell. The harpsichord was presided over by Pachelbell himself, but there were "songs, violins, and German flutes by private Hands," according to the advertisement in the "Weekly Journal." This entertainment, for which the tickets were four shillings each, was held at the house of Robert Todd, vintner.

Such in brief were musical beginnings in a country whose expenditures in support of this art and its interpreters have continued to mount with every season, until it may be said without exaggeration that to the foreign musician, whether singer or performer, it is still an El Dorado.

# CHAPTER II

## OPERA IN AMERICA

"The Beggar's Opera" in Williamsburg—First Permanent Opera in New Orleans—Early American Works Sung in New York—The Garcia-Malibran Period—The Academy of Music and the Metropolitan and the Opera Craze of the Twentieth Century—American Composers too Much Ignored.

FOR the beginnings of opera in America we must turn rather to the Latin settlements of the South than to the United States. It was in Italy that this art-form had its birth, and the colonization of North America by the peoples of Northern Europe was well under way before opera was known in the mother countries, outside court circles. If, then, we must confess that Havana, Mexico city, and Buenos Aires supported permanent opera before the British colonies knew the meaning of the word, it may be pleaded in extenuation that the youngest of these cities was a flourishing and populous commercial center before Jamestown was founded, and that while the first permanent settlement in North America by the white race dates from 1607, it was not until thirty years later that the Teatro di San Cassiano, the world's first opera house, was thrown open to the general public in Venice.

Nor would it be reasonable to expect that the first

performances of lyric drama would take place in Puritan New England, Calvinistic New York, Quaker Pennsylvania, or even in Catholic Maryland, all settled by hardy pioneers. The early history of opera in every part of the world is closely interwoven with that of pleasure-loving monarchs and of wealthy aristocracies. Opera for the people, and at prices within the reach of the people, is purely a nineteenth-century development. The first miniature court in the British colonies was set up by the government of Virginia, where the younger sons of the English gentry endeavored to while away their days in the fashion of the Stuart kings across the water, gaming, hunting, drinking, dueling, dancing, and love-making. Williamsburg was the scene of all the idle amusements which the Court of St. James's had borrowed from France, and we may be sure there were musicians, for without music dancing is impossible, and there were balls without number during the season. A playhouse was built as a matter of course, and whenever a troupe could be assembled, farces, comedies, and even tragedies added to the festivity of the little capital.

But while the Virginia gentry were imitating their kinsmen in the Old World, Purcell had produced the first English operas, and the merry war between Handel and Bononcini had been fought to a finish. Surfeited with Italian arias, the Englishmen at home turned gladly to "The Beggar's Opera," which was the first of the so-called ballad type. This popular satire on the politicians and court was first performed in London, January 29, 1728, ten years later in Williamsburg, and in due course of time progressed to New York.

Even in its lightest form—for "The Beggar's Opera" closely resembled what we are now pleased to call "musical comedy"—opera failed during more than a hundred years to secure a permanent footing in the territory comprised by the original thirteen States of the Union.

The next step forward was made by the creole aristocracy of New Orleans, where the first American opera house was opened in 1813 under the management of John Davis, and while not exclusively devoted to opera, proved so successful that in 1818 a second opera house was built, at a cost of $180,000. There the works of Rossini, Meyerbeer, Auber, and Mozart were, in many cases, performed on American soil for the first time. This building, known as the Orleans Opera House, was well patronized by the creoles and their Northern visitors until the outbreak of the Civil War. Before that disastrous period, however, the erection of the present opera house on Bourbon Street was begun, and in 1868 a new opera association was formed, which opened a highly successful season with "Dinorah," Adelina Patti in the leading rôle. Since then there have been many changes in the management, and there have been good seasons and bad seasons, and sometimes an interregnum, but New Orleans, which first gave the opera a permanent home in the United States, still maintains regular performances during the winter months.

Turning to the North, we find the first record of opera in New York in a performance of "The Beggar's Opera" in 1751. Other ballad operas were doubtless sung, many of which have vanished, even in name, but among the early favorites were "Love in a Vil-

lage" (1768), "Inkle and Yarico," "The Duenna," and "The Tempest" (1791), to Purcell's music.

The first American opera was presented April 18, 1796, the story being that of William Tell. "The Archers, or the Mountaineers of Switzerland," as this work was called, was composed by Benjamin Carr, who had settled in America some years before, a brother of Sir John Carr. The libretto was furnished by William Dunlop, who was well known in that day as an author, actor, and manager.

The next American opera was produced in New York, December 19, 1798, as "Edwin and Angelina." Based on Goldsmith's poem, the text was provided by E. H. Smith, of Connecticut, and the music by M. Pellesier, a Frenchman who was among the earliest musicians of his race to make his home in America. It may be assumed that this venture was well received, for on January 11, 1798, the same author and composer produced "Sterne's Maria."

Other notable early productions were those of Bishop's "Guy Mannering" (1816), adaptations of Rossini's "Barber of Seville" (1819), and of Mozart's "Figaro" (1824) and Davy's "Rob Roy" (1818). Other English operas, and versions in the vernacular of standard works in Continental tongues, were presented, and the people of New York enjoyed opportunities for hearing good singing afforded by the engagements of Incledon and Thomas Phillipps (1817) and other excellent English vocalists.

The most promising of all early ventures in New York was that made by Dominick Lynch, a French wine-merchant, in 1825. Among the foremost musicians of that period was Manuel del Popolo Vicente

Garcia, who was composer, singer, manager, and teacher, and of European celebrity in each of these departments of art. Garcia was induced by Lynch to undertake a season of Italian opera, and he came in time to open at the old Park Theater, November 26 of the year mentioned. The first work produced was "The Barber of Seville," but in the course of the season no less than ten other Italian operas were sung. The company included, besides the impresario himself, his son Manuel, afterward famous as a teacher and the inventor of the laryngoscope; his daughter Marie Felicita, who contracted an unfortunate marriage with M. Malibran while in America, but none the less became the leading singer of her day; Crivelli, the tenor; Angrisani, De Rosich, Mme. Barbieri, and last, but not least, his own wife, Mme. Garcia. No greater assemblage of artists of the best rank could be found in any opera house; a fact which seems to have been appreciated by New Yorkers, for they proved liberal in their patronage. Possibly the Garcia family might have made their home in America, but for an unlucky mishap for which the local audiences could not be held responsible.

In 1827 Garcia took his family to Mexico, where he met with great success in the capital; but while on his return to the coast, he was attacked by brigands, and robbed of $30,000 in gold, the sum total of his profits. Disgusted with this experience, he returned to Europe, and the permanent establishment of opera in New York was delayed for another generation.

At the Park Theater was begun, July 13, 1827, the first regular season of French opera, with Rossini's "Cenerentola." German opera was introduced Sep-

tember 16, 1856, at Niblo's Garden, Meyerbeer's "Robert der Teufel" being the work sung. The conductor was Karl Bergmann, and the leader of the orchestra Theodore Thomas, who had then barely attained his majority.

Next in chronological order come the Seguins, who gave operatic performances in New York and elsewhere in 1838. The era of the impresario had now opened, and from time to time there were names to conjure with.

Lorenzo da Ponte, in early life the friend and librettist of Mozart, and poet laureate to the Austrian court, later a teacher of Italian at Columbia College; Max Maretzek, who began his managerial career in New York in the fall of 1848; Max and Moritz Strakosch, Carl Rosa, H. L. Bateman, Bernhard Ullmann, and J. H. Hackett; Jacob Grau (whose son Maurice was to achieve the first real financial success in opera), C. D. Hess, Anna Bishop, Ole Bull, and Sigismund Thalberg, all better known in other departments of music—these, and others, had the misfortune to undertake operatic management before conditions were such as fully to warrant the attempt.

One of the saddest of many fiascoes was that of Ferdinand Palmo. An Italian, with characteristic love of art and some knowledge of music, he had accumulated a small fortune as keeper of a famous café. The first real opera house in what is now the metropolis of the New World was opened by Palmo February 3, 1844, with a performance of "I Puritani." Two years later the house was given over to dramatic entertainment, and Palmo, having bought managerial experience dearly, was glad to cater to the inner man again.

The Academy of Music, New York, opened October 2, 1854, with Grisi and Mario, in "Norma," under the management of James Henry Mapleson, of her Majesty's Opera, London; and the Academy of Music, Philadelphia, opened February 26, 1857, with Mme. Gazzaniga, Sig. Brignoli, and Sig. Amadio, in "Il Trovatore." It should be recorded to the credit of American *entrepreneurs* that several important works were produced in New York before they had been sung in either London or Paris—Verdi's "Aïda," Wagner's "Lohengrin" and "Die Walküre" being the most notable instances.

Opera bouffe was introduced in New York, at the French Theater, September 24, 1867, by H. L. Bateman; Offenbach's "La Grande Duchesse" was the work, with Mlle. Lucille Postée in the title-rôle. It ran for 158 nights.

In 1866 the Academy of Music in New York was destroyed by fire, but the following year the present structure was erected, and Italian opera was continued under the management of Colonel Mapleson with a fair degree of financial and artistic success until 1883. In that year the Metropolitan Opera House opened with an opposition company, managed by Henry E. Abbey and Maurice Grau. The result was a divided support for both houses for the next two seasons, but in the end Colonel Mapleson was obliged to retire, leaving the Metropolitan alone in the field.

The Metropolitan Opera House was built by a coterie of wealthy men organized as the Metropolitan Opera House Realty Company, who retained for their own use the first tier of boxes, "the Diamond Horseshoe," leasing the actual management to the impre-

sarii. The failure of the Abbey management, therefore, was but managerial. In 1884-85 the management was intrusted to Leopold Damrosch, who gave the preference to German opera, and by the very novelty of the works presented, attracted a larger following than any of his predecessors had done. German opera in general, and the music-dramas of Wagner in particular, were featured there during many years.

In 1891 the management passed to Messrs. Abbey, Schoeffel and Grau, but this firm was wrecked by the failure of other enterprises with which Mr. Abbey was associated. Maurice Grau then took over the management on his own account, and until 1903 was the sole impresario. Without being in any way a profound musician, Grau was an excellent business man, and he was the first American to produce grand opera for any considerable time at a financial profit.

Heinrich Conried, who had been until then manager of the German Theater in Irving Place, was next in the order of succession at the Metropolitan. With the exception of the first American performance of "Hänsel und Gretel," Conried had never before been associated with any musical productions, nor had he ever received any musical training. The Irving Place Theater was known, however, as the home of the best stock company in New York, and it was hoped that he would bring something of the fine ensemble attained in Irving Place to the Metropolitan.

The one conspicuous event of his administration proved to be the "Parsifal" production, which took place on Christmas eve, 1903, the occasion being his annual benefit. Wagner had sought in his will to restrict the performance of "Parsifal" to the Festspiel-

haus in Bayreuth until 1919. When it was known that Conried intended to produce it in America, bitter protests were entered by the Wagner family. Moreover, the work was denounced from many pulpits as sacrilegious in its treatment of the eucharistic celebration. The effect of all this advertisement was to crowd the opera house. The 3700 seats were sold at double the usual price, orchestra chairs being sold at $10 each, and fetching a premium of $75 on the night of the performance. A less successful but equally well advertised production was that of "Salome" four years later, and likewise at his annual benefit. The house was again sold out, but the owners of the house refused, on moral grounds, to permit a second performance, and cost of scenes, costumes, etc., fell on the managerial company, of which Conried was chief stockholder.

Meantime active opposition to the Metropolitan had been begun by Oscar Hammerstein, a well-known theatrical manager. The Manhattan Opera House, built by Hammerstein, opened November 3, 1906, with an excellent company of artists, the principal conductor being Cleofonte Campanini. Conried professed not to take Hammerstein's venture seriously, but ill health complicated his business troubles, and in 1908 he retired in favor of Giulio Gatti-Casazza, then impresario at La Scala, Milan, with whom was associated Andreas Dippel, one of the leading tenors of Conried's company.

Under the new management Arturo Toscanini and Gustav Mahler were made chief conductors, and more attention was paid to ensemble. Hammerstein's enterprise continued to flourish, however, and in the

summer of 1909 he gave a series of "educational" performances at the Manhattan Opera House, and opened his regular season several weeks earlier than usual.

In addition to the regular performances at the rival opera houses in New York city, the New Theater, which opened in November, 1909, provided a series of performances of opera comique; artists, orchestra, and scenery being drawn from the Metropolitan.

Regular performances were also given by the Metropolitan forces in the Brooklyn Academy of Music, one of the most beautiful and commodious of modern theaters.

The influence of New York city has naturally been paramount in the recent development of opera in America. For many years it was the custom of the Metropolitan companies to begin a tour extending through all the larger cities of the United States on the conclusion of the regular season in New York. The love of opera thus spread broadcast bore fruit abundantly. Subscription performances became a feature of the social life in Philadelphia, Baltimore, and Washington, giving longer and highly profitable employment to the Metropolitan companies, and in 1908 Oscar Hammerstein erected and opened an opera house in Philadelphia.

In 1909 a handsome new opera house was opened in Boston (under the management of Henry Russell), with every prospect for a successful record. An independent company was engaged for this opera house, which had the advantage likewise of a working agreement with the Metropolitan.

Ground was broken in the same year for a new opera house in Chicago, where the performances of

visiting companies had heretofore taken place at the Auditorium.

In April, 1910, the announcement came as a public surprise that Oscar Hammerstein had permanently retired from the opera field, having sold out his interests to representatives of the Metropolitan Opera Company.

Having thus traced the growth of opera in the United States in its most important aspects from early days of the Old Dominion to the year 1910, when the country had gone "opera-mad," let us complete the survey by reverting briefly to the ephemeral organizations, many of them possessing genuine merit, which prepared the way for the larger expenditures, the "all-star casts," and elaborate productions of to-day.

Of genuine educational value were the tours of the New Orleans opera company, although too often they ended in financial collapse, doubtless because many of the leading singers declined to participate, and returned to Europe on the conclusion of the regular season in that city. Mexican companies likewise came north in search of what was too often the elusive dollar. But in April, 1847, the Havana company, then at the height of its fame, disembarked at New York, and after two performances in that city, traveled to Boston, and opened at the Howard Athenæum, April 23, with "Ernani." Thus, for the first time, the New England metropolis enjoyed a season of Italian opera, and the people were so well pleased that they have been calling for "more" ever since.

In 1869-70 a series of performances of the Slavonic operas was given by a company of Russian singers, an experiment which might easily be repeated with every prospect for success.

Then came a series of tours of popular American singers at the heads of their own companies. Among the most successful of the companies distinguished by the name of the "leading lady" were those of Emma Abbott, Minnie Hauk, and Emma Juch, varying in artistic quality, but all combining to spread into the most remote cities a wider knowledge and a deeper love of music.

The Gilbert and Sullivan period had a marked influence in America. "Pinafore" was produced in London in 1878, and a "No. 2" company was soon required in the British capital; but in America the demand for this combination of good melody and rollicking humor was even greater. Within a year this work was simultaneously sung in four New York theaters, and in other American cities by "road companies." The Boston Ideals, the Bostonians, and the Castle Square company were the product of this period through successive evolutions, and from the Castle Square company Henry W. Savage built up the American Grand Opera company which bore his name, and which gave the first English performances in this country of "Otello," "Parsifal," and "Die Walküre."

Americans, however, like Englishmen, prefer to hear opera sung in any other tongue than their own. In a performance given by a company that Gustav Hinrich had assembled in Philadelphia, no less than three foreign languages were used by the principal singers, and it was often a common thing under the old régime at the Metropolitan for the chorus to sing in French, Italian, and German. Thus Savage, lacking support for his excellent company, was compelled to disband. He consoled himself with "The Merry Widow," and

in due course of time half a dozen of the singers he had employed found engagements in Europe at the Berlin Royal Opera, the Vienna Royal Opera, etc.

Since Americans prefer not to understand the language in which their opera is sung, it is not surprising that they have given little encouragement to native composers. Perhaps the fault lies with the managers rather than with the public; but however that may be, we cannot blind ourselves to the fact that such a fault exists.

Mention has already been made of three operas composed in this country, and performed prior to 1800. Let us now complete the list. Here are three more: George Bristow's "Rip van Winkle," Niblo's Garden, New York, September 27, 1855; W. H. Fry's "Leonora," New York Academy, March 29, 1858; and "Notre Dame de Paris," by the same composer, Philadelphia Academy, April, 1864. Then the record shows a hiatus until 1896, when Walter Damrosch produced his "Scarlet Letter," for which he was unable to secure an adequate hearing.

Arthur Finley Nevin holds the distinction of having composed "Poia," the first opera by an American to be accepted by a great opera house abroad. It was successfully produced at the Royal Opera House, Berlin, in April, 1910. Frederick S. Converse composed "The Pipe of Desire," produced at the Metropolitan Opera House in 1910, and "The Sacrifice," produced in Boston in 1911. Victor Herbert won some success with "Natoma," produced in New York in 1911. Horatio Parker won a prize of $10,000 offered by the Metropolitan Opera Company, in 1911, with his opera of "Mona." Nothing comparable to the great Euro-

pean successes has yet been achieved by any American opera.

It would be possible to add the names of a score or more of serious works by American composers, but alas! they have been denied serious consideration.

Let us turn to a more cheerful theme—comic opera—where the American musician has really had a chance.

"The Doctor of Alcantara," an operetta by Julius Eichberg, a native of Düsseldorf, but for twenty years a resident of Boston, may be cited as the most successful early work of any pretensions with an exclusively American reputation. Produced at the Boston Museum, April 7, 1862, it has been sung over a large part of the Union. Eichberg wrote three other operettas which were favorably received—"The Rose of Tyrol," "A Night in Rome," and "The Two Cadis."

The popular works of such men as Herbert, De Koven, and Sousa in the realm of comic opera have had no end of imitators, and if "musical comedy" be classed as music at all, the field becomes so immeasurably broadened that we can easily lose ourselves—and we conveniently do so.

## CHAPTER III

### EARLY AMERICAN HYMN-TUNE COMPOSERS

The Bay Psalm-Book Supersedes Ainsworth's Version—William Billings and His Influence in New England—Notes of Early Composers and Their Works.

THE first development of genuine American music was melodic. The hymn-tunes were unmistakable folk-music, and the persistence with which "Mear," "Coronation," and "Bartimeus" have retained their hold on American singers attests their worth. The original plan of singing these old tunes bespeaks the epoch in which the Pilgrims separated from European art-culture. The tenor, in the colonies, continued to hold the air, like the old plain song; above this the alto soared in the contrasting part, scarcely less important, that was known as counter.

In 1640 the press of Cambridge issued the "Bay Psalm-Book," compiled by Eliot, Welde, and Mather of Dorchester. It was the second book printed in the colonies, and ran through seventy editions. This contained no music. Various other compilations from English sources followed. There were collections printed in America at the end of the seventeenth cen-

tury (1698); also in 1712, and perhaps earlier; also Walter's collection, in 1721, which went through several editions as late as 1764. James Lyon, A.B., published "Urania," a large collection, in Philadelphia in 1761 (copies of all of which may be seen in the Lenox Library in New York).

Toward the end of the eighteenth century arose a group of men—singing-teachers and composers of popular hymn-melodies, usually itinerant, but almost always artisans—who laid the foundation of American music. "Mear" is one of the first tunes known to be American. It appears in a book printed by John Barnard in 1727. The book was republished in London in 1748, and the tunes in it were named after towns near Plymouth. "Mear" was also published in a collection of forty-nine tunes to accompany John Barnard's psalms, Boston, 1752. "Engraved, printed, and sold by James A. Turner, near the Town House, Boston, 1752." Barnard was born in Boston, November 6, 1681, and published "A New Version of the Psalms of David" on his seventy-first birthday. He died January 24, 1770, in Boston.

Sacred music early became a popular amusement. The singing-school was the social gathering for the young folk, and the invention of the American reed-organ may be traced to the universal taste for hymn-singing in parts. Prominent among the singing-teachers and composers was Andrew Law, A.B. (Brown University, 1775), who was born in Cheshire, Conn., in March, 1748, and died about 1821. He received the degree of A.M. from Yale College in 1786. His first publication was "Watts's Psalms and Hymns," twenty-fifth edition, containing a select number of plain tunes

by Andrew Law, 1770; the same, twenty-seventh edition, by Andrew Law, 1772. Then followed "Massachusetts Harmony, by A Lover of Harmony," 1778. This was a compilation of English psalms, but contained a few American tunes. Next appeared, under his own name, "Select Harmony," 1779; "Musical Primer," 1780; "The Art of Singing," in three parts: in Part I, "Musical Primer," second edition, 1794; Part II, "Christian Harmony," in two volumes, 1794; Part III, "Musical Magazine," published in Cheshire, Conn., in 1792. Side by side with the above were issued "The Rudiments of Music," Cheshire, 1783; another book under the same title, Cheshire, 1792; "Original Collection," Baltimore, 1786; "Harmonic Companion," edition as late as 1819; Part III of "Art of Singing," Philadelphia, 1810. The first edition of the latter was printed in round notes, beautifully engraved; but most of Law's books were printed in his system of patent notes.

William Billings, born in Boston on October 7, 1746, came before the public contemporaneously with Andrew Law. He was deformed, was a tanner by trade, and used to mark down the music he composed on the backs of the hides on which he was at work. He taught music, and also published six music-books and several anthems, namely: "The New England Psalm-Singer," 1770; "The Singing-Master's Assistant," 1778; "Music in Miniature" (with figured bass), 1779; "Psalm-Singers' Amusement," 1781; "Suffolk Harmony," 1786; "Continental Harmony," 1794; the anthem "The Lord is Risen Indeed," 1785; and the "Anthem on the Death of Washington," 1800. He died September 26 of the latter year.

The value of our American hymn-tune composers has never been justly estimated. For future historians we subjoin a brief account of their names and works:

Lewis Edson, son of Obed, was born in Bridgewater, Mass., January 22, 1748. He was a blacksmith by trade, but also possessed a farm. He married in 1770, sold his farm, and then roamed about, probably teaching singing, for six years. He was in New York city in 1802, and in all likelihood moved to Woodstock, N. Y., about 1803 or 1804, where he died in 1820. His famous tunes, "Lenox," "Bridgewater," "Greenfield," etc., were first published in "The Chorister's Companion," by Simeon Jocelyn, in 1782, and there marked with a star as being original and first published.

Daniel Read was a descendant of John Read, who came to Rehoboth (subsequently Attleborough), Mass., in 1630. Daniel Read, son of Daniel and Mary, was born in Rehoboth, November 2, 1757. He was a comb-maker. Among his children was a certain George F. Handel Read, who was living in New Haven, Conn., as late as 1861. Read moved to New Stratford, Conn., and died in New Haven, December 4, 1836. He published "The American Singing-Book," 1785; "The American Musical Magazine," 1786; "The Child's Instructor in Vocal Music," about 1790; "The Columbian Harmonist," three numbers, 1793-95; "The New Haven Collection," 1818, this last in modern style. Read composed "Lisbon" and "Windham." Read's brother Joel also made a music-book, "The New England Selection," 1809.

Timothy Swan, who wrote "China," "Ocean," etc., was born in Worcester, Mass., July 23, 1758. He re-

moved first to Groton, then to Northfield, Mass.; married Mary Gay; published "Federal Harmony," 1788; "New England Harmony," Northampton, 1801; "Songster's Assistant," 1803. He died in Suffield, Conn., where he had spent his life, July 23, 1842.

Oliver Holden, author of "Coronation" (1792), was born in Shirley, Mass., September 18, 1765. He compiled eight collections of music in the old style, the first being "American Harmony," published on September 27, 1792. This collection contains "Coronation." He died in Charlestown, Mass., September 4, 1844.

Jacob Kimball, Jr., was born in February, 1761; graduated at Harvard in 1780; studied law with Judge Wetmore, of Salem, Mass.; was admitted to the bar in Strafford, N. H., in 1795. He taught music in many New England towns, and wrote a little poetry—for instance, Psalm LXV, in Jeremy Belknap's collection, 1795. He published "Rural Harmony," 1793; "Village Harmony," 1798, edited by himself, Oliver Holden, and others; "Essex Harmony," original, in 1800. He died in Topsfield, Mass., July 24, 1826.

Stephen Jenks, composer of "Evening Shade," was born in Gloucester, Providence county, R. I., March 17, 1772; moved to Ellington, Conn., in 1775. He married Hannah Dauchy, of Ridgefield, Conn. From 1800 to 1810 he spent most of his time in teaching and composing. He taught in Connecticut and New Hampshire. He lived with his second wife (Abigail Ross) in Providence, R. I., whence he removed to Thompson, Ohio, on September 27, 1827; there he purchased a farm, taught music, and manufactured drums and tambourines. He published eight collections of psalmody.

His daughter records of him that he was a true lover of music, and was never known to sing a vain or trifling tune. His most famous tune is "Dover," now called "Bartimeus," composed in 1800. "Liberty" (1793) and "Harp" (1800) are also his.

Bartholomew Brown was born in Sterling, Mass., in 1772; died in 1854. He was in business with Nahum Mitchell in Bridgewater, Mass. He obtained his A.B. from Harvard in 1799. Assisted by Judge Mitchell, he made and published, in 1802, "The Bridgewater Collection of Sacred Music," which ran through twenty-six editions. His tune "Mount Sion" first appeared in the Worcester Collection, 1792.

John Cole was born in Tewkesbury, England, about 1774. He came to the United States in 1785, and lived in Baltimore, Md. He published music as early as 1797; November 24, 1798, was elected leader of the band which in the War of 1812 was known as "The band of the Independent Blues," and was at the battle of North Point, and other fights. He compiled several volumes of sacred music, much of which he composed, namely: "Beauties of Psalmody," 1802-05; "Ecclesiastical Harmony," 1805; "Rudiments of Music," 1810; "Episcopalian Harmony," 1811; "The Minstrel," 1812; "Devotional Harmony," 1814; "The Seraph," Part I, 1822, Part II, 1827; "Go it, Jerry!" (a volume of songs), 1827; "Union Harmony," 1829; and "Baltimore Collection" (J. Cole and R. Shaw), 1832. He died in Baltimore, Md., August 17, 1855. He wrote "Geneva" in the year 1800.

Jeremiah Ingalls, composer of "Northfield," was born in Andover, Mass., March 1, 1764. He moved to Newbury, Vt., in 1795, and compiled "Christian

Harmony," which was published in Exeter, N. H., in 1805, the preface to which was dated Newbury, Vt., 1804. He died in Hancock, Vt., April 6, 1828, aged sixty-four years.

Thomas Hastings, Mus. Doc., University of the City of New York, May, 1858, composer of "Ortonville," "Rock of Ages," and "Zion." He was born in Washington, Conn., October 15, 1784. He was teacher of music in Utica, Albany, New York city, etc., and composer and compiler of fifty-eight collections of music. Some of these fifty-eight collections were edited with Mason, Bradbury, and others. He died in New York, May 15, 1872.

Lowell Mason, Mus. Doc., born in Medfield, Mass., January 8, 1792. He was in Savannah, Ga., from 1811 to 1827; in Boston, 1827 to 1853; in Orange, N. J., 1853 to 1872. He was teacher and composer, and compiler of seventy-five collections of music; Mus. Doc., University of the City of New York, June 27, 1855. To Mason's love of music Christian worship owes the many excellent arrangements of German and Italian melodies that since his day have been the foundation of the musical culture of rural American life. His own tunes, "Sabbath," "Hebron," "Zerah," "Harwell," "Cowper," "Bethany," "Laban," "Olivet," "Naomi," "Boylston," "Missionary Hymn," "Ward," and "Meribah," are known and loved everywhere in America. These are melodies whose simplicity, sincerity, and appropriateness to their use will preserve them from oblivion for many a generation yet to come. Some of his collections were edited in connection with G. J. Webb, Hastings, Bradbury, Root, and others. He died August 11, 1872.

Nathaniel (Duren) Gould, born in Chelmsford, Mass., 1781. He changed his name from Duren to Gould in 1806. He was a teacher of music in New England; author of "Church Music in America," in 1853, and four collections of psalmody, 1823 to 1853. He died in 1864.

George Kingsley, composer of "Ware," "Heber," "I would not live alway," etc., born in Northampton, Mass., July 7, 1811. He compiled eight books between 1833 and 1861. He was organist, music-teacher, professor in Girard College, etc. He was a good musician. He died in Northampton, Mass., March 4, 1884.

George J. Webb, author of "Webb," sung to S. F. Smith's hymn, "The morning light is breaking" (written on the ocean in 1830 to secular words, "'Tis dawn, the lark is singing"), was born in Wiltshire, England, June 24, 1803. He was professor in the Handel and Haydn Society, also conductor and teacher of the voice in Boston and New York, dealer in pianofortes, and compiler of twenty-four collections of music, etc., alone, and in connection with Lowell Mason, William Mason, and C. G. Allen. He removed to Orange, N. J., in 1870, where he died, October 7, 1887.

William Batchelder Bradbury, who wrote "Sweet hour of prayer," "He leadeth me," "Zephyr," "Woodworth" (set to hymn "Just as I am, without one plea"), "Rest," "Fulton," etc., was born in York, Me., October 6, 1816. He was a teacher of music, composer, conductor of musical conventions, etc., and compiler of fifty-nine collections of music, alone and in connection with C. W. Sanders, Thomas Hastings, George F. Root, Sylvester Main, and other capable musicians, from 1841 to 1868. He was also a maker of piano-

fortes. He died in Montclair, N. J., January 7, 1868.

Isaac Baker Woodbury, composer of "Siloam," sung to George Herbert's "Sweet day, so cool, so calm, so bright," born in Beverly, Mass., October 23, 1819. He was a teacher of singing and leader of conventions, composer of music, and compiler, in whole or in part, of thirty-two collections of music. He was editor of the New York "Musical Pioneer" from 1855 to 1858. He died in Columbia, S. C., October 26, 1858.

George Hood, born in Topsfield, Mass., February 10, 1807. He was a teacher of music most of his life in Massachusetts and in the South. He was six years in Philadelphia, Pa., studied theology, and entered the university in 1846. He was the author of two collections of music, and of the history of music in New England, 1846. He died on September 24, 1882, in Minneapolis, Minn.

Luther Orlando Emerson, born in Parsonfield, Me., August 3, 1820. He was composer of psalmody, and compiler of thirty-eight collections for church, Sunday-school, etc., alone and with others, from 1853 to 1881, and several afterward, probably fifty or sixty in all.

Then might be named Sylvanus Billings Pond, born in 1792, died in 1871, composer of "Franklin Square" (named after the old home in which President Washington once lived); Heinrich Christopher Zeuner, composer of the "Missionary Chant," born in 1795, died in 1857; Simeon Butler Marsh, composer of "Martyn," born June 1, 1798, died July 14, 1875; Henry Kemble Oliver, born in Beverly, Mass., November 24, 1800, died August 10, 1885, composer of "Federal Street," "Merton," "Harmony Grove," etc.; Uri Corelli Hill,

born in 1808, died in 1876; Josiah Osgood, born in 1809; Leonard Marshall, born in 1809; Benjamin Franklin Baker, born in 1811, died in 1889; Virgil Corydon Taylor, composer of "Louvan," born in 1817, died in 1884; Sylvester Main, born in 1817, died in 1873, compiler of the first hymn and tune book for the Methodist Episcopal Church in 1857, assistant of Woodbury and Bradbury in various musical compilations, and later one of the firm of Biglow & Main, extensive publishers of Sunday-school song-books and "Gospel Hymns"; George Frederick Root, composer of "The Shining Shore" and many other of the best of the early Sunday-school melodies, born in Sheffield, Mass., October 30, 1820, died in Baily's Island, Me., August 6, 1895 (Root was a fine singer and a good teacher; taught in the New York Institution for the Blind, Rutgers College, etc.; he composed many war-songs, which were very popular; also "Rosalie, the Prairie Flower," "Hazel Dell," "There's music in the air," etc.); Alonzo Judson Abbey, composer of "Cooling," born in 1825, died in 1887; T. J. Cook, born in 1826, died in 1872; Robert Lowry, composer of "I need Thee every hour" and "Shall we gather at the river," born in 1826; T. E. Perkins, born in 1831; William Howard Doane, composer of "Pass me not, O gentle Saviour," born in 1831; H. R. Palmer, composer of "Yield not to temptation," born in 1834; Theodore Frelinghuysen Seward, composer of "Go and tell Jesus," born in 1835; Chester Griswold Allen, born in 1838, died in 1878; and Hubert Platt Main, composer of "We shall meet beyond the river," born in 1839.

It is clear from the above that America rejoiced in

an epoch of popular music in which every one partook —an epoch which opened toward the close of the eighteenth century and waned toward the middle of the nineteenth. The appearance of the foreign instructor and his methods inflicted on American music a blow from which it has never recovered. Alternately Italianized and Germanized, the native melodic instinct of Americans was rebuked and discredited. So small a place has it found in the thoughts of American critics that when Dvořák, probably imagining that all Americans had been originally black, and bleached by east winds and a diet of codfish, assumed that negroes and Indians furnished our melodies, his proposition was hailed as a great discovery.

Side by side in the hymn-book with the American folk-songs stand those immortal melodies that have made their way from their original environment into Christian worship. Thus, Weber has contributed the exquisite song from "Der Freischütz"; Pleyel, "Brattle Street" and "Pleyel's Hymn"; Rossini, "Manoah"; Jean Jacques Rousseau, in spite of himself, has made Christianity his debtor by the tune "Greenville"; Handel is the composer of "St. Thomas" and "Christmas"; Mozart, of the equally brilliant melody called after himself; Tallis gave us the "Evening Hymn"; Purcell, "Colchester"; and Haydn, "Come, Holy Spirit, come"; William Vincent Wallace wrote the tune usually sung to Whittier's words, "We may not climb the heavenly steeps"; Mendelssohn wrote "Hark! the herald angels sing"; "In the cross of Christ I glory" is oftenest sung to Flotow's beautiful air from "Martha"; Barnby composed "Nightfall," "Emmelar," and "Paradise"—the last two among the most exquisite melodies

in the possession of the Church; and Arthur Sullivan, among several other good tunes, has capped the popularity of Bradbury's "The children are gathering," to which half the Northern soldiers marched to the war, by his "Onward, Christian soldiers!"

Thus the hymn-book is not an unfair test of the value of our national melodies. It is certainly the best school-book extant for cultivating a love of good music; the result of its unconscious ministry being that Beethoven, Haydn, and Handel are the first composers that attract and charm the average American.

## CHAPTER IV

### AMERICAN HYMNS AND HYMN-WRITERS

Excellence of American Hymnody—Great Poets as Hymn-writers—Early Hymnists—Their Successors Down to Our Own Time—Examples of American Hymns.

THE excellence of much American hymn-work is due to certain causes which do not prevail in other countries. One of these is the absence of an established liturgical Church. The great majority of the American churches rely, altogether or in part, on extemporaneous utterance in their devotional services, and so leave a larger place open for the singing of hymns than churches whose services are wholly liturgical.

Another reason for the excellence of much American hymn-writing is to be found in the custom which prevails of inviting those with poetic power to contribute verses for great anniversaries—social, national, ecclesiastical. This has drawn into the ranks of the hymnists some of the most notable writers. Scarcely an American poet of any eminence could be named who has not been led to consecrate his genius to hymn-production. Some of the finest hymns by American authors have had this origin. In England the names of the greater poets are conspicuous by their absence from the roll of the hymnists. "What glorious addi-

tions to our hymnals," says an English writer, "might have been made if Lord Tennyson, or Robert Browning, or Lewis Morris had been asked to compose hymns for great occasions, as Oliver Wendell Holmes, John Greenleaf Whittier, and others have been in America!"

Hymn-writing here began in the eighteenth century. Before that time only metrical versions of the Psalms were in use. But as time went on, the Psalms fell more and more into the background and hymns became prominent. The hymns thus far used in America have been chiefly drawn from English sources; but the store of American hymns is by no means small, and is constantly increasing.

In the space at our disposal we can only mention a limited number of our hymn-writers and one, or a few, of the best-known hymns of each. Many other writers in recent years have produced hymns worthy of equal notice, not a few of them perhaps destined to find, if they have not already obtained, honorable inclusion among the productions of great hymn-writers in the past.

Samuel Davies (1723-61), author of "Great God of wonders! all thy ways," was president of Princeton College, in succession to Jonathan Edwards.

Timothy Dwight (1752-1817), president of Yale College, one of the greatest American theologians of his generation, in early youth published a poem on "The Conquest of Canaan," which was favorably reviewed by William Cowper. Dwight's hymn "I love thy kingdom, Lord," is a valuable addition to the class of hymns on public worship. It is marked by simplicity and deep feeling.

Thomas Hastings (1784-1872) was a musical en-

thusiast, and did much for the improvement of American psalmody in the first half of the nineteenth century. He was long regarded as the prince of choirmasters, and had constant invitations to assist in the training of choirs. He wrote some six hundred hymns, many of which are popular in America. One is in common use also in Great Britain—the tender, appealing "Return, O wanderer, to thy home."

John Pierpont (1785-1866) was for many years minister of the Hollis Street Church in Boston. His hymns combine terseness and tenderness in an unusual degree, as may be seen in the one by which he is perhaps best known, beginning,

> O thou, to whom in ancient time
> The lyre of Hebrew bards was strung.

His morning and evening hymns for a child are marked by the characters referred to, and are very beautiful.

Henry Ustik Onderdonk (1789-1858), second Protestant Episcopal Bishop of Pennsylvania, is best known by the hymn of invitation which begins, "The Spirit in our hearts."

Henry Ware, junior (1794-1843), was pastor of the Second Church in Boston, where he had for a time as colleague Ralph Waldo Emerson. Ware afterward became professor of pulpit eloquence and pastoral care in the Harvard Divinity School, a post he held from 1829 to 1842. He was a hymnist of a very high order. Some of his hymns are full of lyric fire. Perhaps the finest is the well-known one that begins with these lines:

> Lift your glad voices in triumph on high,
> For Jesus has risen, and man cannot die.

William Cullen Bryant (1794-1878), in some respects certainly one of the greatest poets of America, contributed hymns of much delicacy and beauty. Of that which is perhaps most widely known, written for the dedication of a church in New York, we give the first stanza:

> Thou, whose unmeasured temple stands
> Built over earth and sea,
> Accept the walls that human hands
> Have raised, O God, to thee.

A beautiful hymn of intercession for children, "Standing forth on life's rough way," has been frequently ascribed to W. C. Bryant, but is by the Rev. William Bryant, born in 1850 at Folkestone, England, who became editor of the "Michigan Presbyterian." It was written at Elizabeth, N. J., and appeared in the New York "Witness," June, 1875.

William Augustus Muhlenberg (1796-1877), the great-grandson of Heinrich Melchior Muhlenberg (1711-87), founder of the Lutheran Church in America, wrote a baptismal hymn, "Saviour, who thy flock art feeding," which has deservedly become popular.

George Washington Doane (1799-1859), Protestant Episcopal Bishop of New Jersey, was the author of the well-known hymn "Thou art the way: to thee alone," and of the missionary hymn "Fling out the banner! let it float."

William Henry Furness (1802-96) was for half a century minister of the First Unitarian Church of Philadelphia. He was a distinguished writer on many subjects, and an eloquent advocate of freedom and peace. To a volume of prayers, called "Domestic Worship," he appended six hymns, one of which for

evening is among the most suggestive that we possess. It embodies the exquisite idea of Joseph Blanco White's sonnet—one of the sublimest in any language—beginning, "Mysterious Night! when our first parent knew." We give two stanzas of this hymn:

Slowly, by thy hand unfurled,
Down around the weary world
Falls the darkness; O how still
Is the working of thy will!

Mighty Maker, here am I,
Work in me as silently;
Veil the day's distracting sights;
Show me heaven's eternal lights.

Ralph Waldo Emerson (1803-82), who fills so large a place in American literature, and has exercised so deep an influence on religious thought both in this country and in Europe, is represented in many collections by the hymn, very distinctive and beautiful, beginning with these lines:

We love the venerable house
  Our fathers built to God:
In heaven are kept their grateful vows,
  Their dust endears the sod.

Here holy thoughts a light have shed
  From many a radiant face,
And prayers of tender hope have spread
  A perfume through the place.

"All before us lies the way" has often been ascribed to Emerson, but it is by Eliza Thayer Clapp, and first appeared in "The Dial," edited by Margaret Fuller, and to which Emerson contributed.

James Waddell Alexander (1804-59) is remembered as the translator of the best version of Paul Gerhardt's noble hymn, "O Haupt voll Blut und Wunden," which

begins, "O Sacred Head, now wounded," and of a version of the "Stabat Mater," by Jacopone da Todi.

Frederic Henry Hedge (1805-90), a Unitarian minister, was one of the most accomplished scholars of America. For a time he was professor of German at Harvard. In conjunction with Bishop Huntington he edited "Hymns for the Church," where most of his own hymns are to be found. Perhaps the most striking of his original hymns is the one beginning, "It is finished! Man of Sorrows!" which has found its way into many hymnals.

His work as a translator is very fine. His rendering of Luther's famous "Ein' feste Burg ist unser Gott," is of high merit. The same may be said of his translation of the "Veni Sancte Spiritus."

Henry Wadsworth Longfellow (1807-82), the most popular poet of America, has written much sacred poetry of a very tender kind; but although some editors have included his "Psalm of Life" and his "Hymn for his Brother's Ordination" in their hymnals, others question whether these can rightly be accounted hymns, and whether he should be included among the hymnists.

Sarah Elizabeth Miles (born 1807) wrote in her early days three hymns, one of which, beginning,

> Thou who didst stoop below
> To drain the cup of woe,

is of great merit, and is known all over the English-speaking world. It first appeared in 1827 in the "Christian Examiner."

John Greenleaf Whittier (1807-92) belonged to the Society of Friends. His writings, often pathetically

beautiful, have exerted a powerful influence on religious thought and feeling. It is strange to find among the Quakers, whose assemblies are never enlivened or inspired by song, one contributing so many verses to the worship-song of the Church at large. Few of these were written for use in public worship, but many of his verses are so beautiful, so pathetic, so charged with the tenderest Christian feeling, that they have again and again been arranged and inserted in recent hymnals. His greatest hymn is one extending to thirty-nine stanzas, called "Our Master," from which many contributions have been taken. At first only a very few stanzas were taken, but these have gradually been increased until now nearly the whole hymn has found its way into public worship. We give one stanza as a specimen:

> Our Friend, our Brother, and our Lord,
> What may thy service be?
> Nor name, nor form, nor ritual word,
> But simply following thee.

Other examples of adaptations from Whittier may be found in the following: "To weary hearts, to mourning homes," from "The Angel of Patience," a free paraphrase from the German; "Another hand is beckoning us," from "Gone"; "All as God wills! who wisely heeds," from "My Psalm"; "With silence only as their benediction," from "To my Friend on the Death of his Sister"; "Shall we grow weary in our watch," from "The Cypress-Tree of Ceylon," beneath which venerable Yogis or saints sit, silent and motionless, patiently awaiting the falling of a leaf.

It would be difficult to find many hymns superior to those of Whittier beginning: "Dear Lord and Father

of mankind"; "Thine are all the gifts, O God!"; "O Painter of the fruits and flowers"; "All things are thine: no gifts have we."

Where can a hymn for the aged be found more real, tender, and humble in tone than the following? It is included in one of Whittier's last volumes, "The Bay of Seven Islands" (1883). We give the first two stanzas:

When on my day of life the night is falling,
And, in the winds from unsunned spaces blown,
I hear far voices out of darkness calling
My feet to paths unknown,

Thou who hast made my home of life so pleasant,
Leave not its tenant when its walls decay;
O Love Divine, O Helper ever present,
Be thou my strength and stay!

Ray Palmer (1808-87), a distinguished minister of the Congregational Church, is known everywhere as the author of "My faith looks up to thee." This hymn was written in 1830, before he had entered the ministry, and is said to have been suggested by some German verses describing a suppliant before the cross. The author tells us he wrote the stanzas with little effort, but with "very tender emotion, and ended the last line with tears." Some time afterward Lowell Mason asked him for a contribution to a new hymn-book, whereupon Palmer produced this hymn. Mason was so much struck with it that he at once set it to music to the tune "Olivet," and when next he met the author he said to him: "Mr. Palmer, you may live many years and do many good things, but I think you will be best known to posterity as the author of 'My faith looks up to thee.'" Ray Palmer, however, made

other valuable contributions to hymnody, such as his rendering of St. Bernard's great hymn "Jesu dulcis memoria" (Jesus, thou joy of loving hearts)—more popular even than Neale's or Caswall's versions—and the beautiful original hymn, "Jesus, these eyes have never seen," a verse of which was the last heard from his lips:

> When death these mortal eyes shall seal,
> And still this throbbing heart,
> The rending veil shall thee reveal
> All glorious as thou art.

Samuel Francis Smith (1808-95) wrote "My country, 'tis of thee," "The morning light is breaking," and other hymns.

Stephen Greenleaf Bulfinch (1809-70), who ministered to various churches, was a man of beautiful spirit, a good classical scholar, and possessed considerable poetic power. Many of his hymns appeared in "Lays of the Gospel." Three of these are becoming increasingly popular. One of the most poetic of our hymns is from his pen. It begins:

> Hail to the Sabbath-day,
> The day divinely given,
> When men to God their homage pay,
> And earth draws near to heaven.

Another, of which we give the first stanza, moves along a line very rare in hymns:

> Hath not thy heart within thee burned
> At evening's calm and holy hour,
> As if its inmost depths discerned
> The presence of a loftier Power?

Oliver Wendell Holmes (1809-94), whose "Autocrat of the Breakfast Table," and the "Poet" and the "Pro-

fessor" in the same series, are known and prized by all lovers of suggestive thought and beautiful English, fills a small place among American hymnists, but fills it as no one else could do. Every reader of "The Professor at the Breakfast Table" will have been struck with the Sunday hymn with which one of its chapters closes. It begins with this devout and glowing strain:

> Lord of all being! throned afar,
> Thy glory flames from sun and star,
> Center and sun of every sphere,
> Yet to each loving heart how near!

Equally beautiful, and even more tender, is the hymn of trust beginning,

> O Love Divine, that stooped to share
> Our sharpest pang, our bitterest tear,
> On thee we cast each earth-born care:
> We smile at pain while thou art near!

Edmund Hamilton Sears (1810-76), a theologian of profound thought, and a fervent preacher, has given us two Christmas hymns. The first of these, "Calm on the listening ear of night," is described by Oliver Wendell Holmes as "one of the finest and most beautiful hymns ever written." The second, "It came upon the midnight clear," is by many considered the finer of the two. Both are happily too well known to need quotation here.

Chandler Robbins (1810-82), the successor of Ralph Waldo Emerson in the charge of the Second Church in Boston, did much good work in improving American hymnody. If for no other writing, he deserves remembrance as the author of the hymn "Lo! the day of rest declineth," for the close of worship.

James Freeman Clarke (1810-88), a popular relig-

ious writer, was for many years minister of the Church of the Disciples in Boston. He wrote several good hymns, among which we may mention: "Dear Friend, whose presence in the house"; "Father, to us thy children, humbly kneeling"; and "Infinite Spirit, who art round us ever."

William Henry Burleigh (1812-71), on his mother's side a descendant of Governor William Bradford of the "Mayflower," was an earnest advocate of temperance and freedom. He wrote many hymns, through which runs a mingled strain of tenderness and confidence. "Father! beneath thy sheltering wing"; "Still will we trust, though earth seems dark and dreary"; "We ask not that our path be always bright"; "When gladness gilds our prosperous day"; "Lead us, O Father, in the paths of peace"; "For the dear love that kept us through the night"—all these are worthy of increasing recognition.

Harriet Beecher Stowe (1812-96), known all over the world as the author of "Uncle Tom's Cabin," also wrote hymns greatly prized in churches which do not regard poetry in hymns as a fatal disqualification for their use in public worship. The best-known, and they are very beautiful, are the following: "When winds are raging o'er the upper ocean"; "Still, still with thee, when purple morning breaketh"; and the hymn on "Abide with me."

Thomas Mackellar (1812-99) wrote many hymns, some of which have enjoyed popularity. One of them begins, "All unseen the Master walketh."

Jones Very (1813-80) was a preacher without pastoral charge, who devoted his time chiefly to literary pursuits. There are those who regard him as one of

the foremost poets of America. His hymns are very beautiful, but most of them are better suited for private reading and family worship than for public service. The best-known are: "Father, thy wonders do not singly stand"; "Wilt thou not visit me?"; "Father, I wait thy word"; "I saw on earth another light."

Charles William Everest (1814-77), for thirty-one years rector of Hampden, Conn., gave us a fine hymn, of which the first stanza is:

> Take up thy cross, the Saviour said,
> If thou wouldst my disciple be;
> Take up thy cross with willing heart,
> And humbly follow after me.

George Duffield (1818-88), pastor of Presbyterian churches in Brooklyn, Philadelphia, and elsewhere, is the author of one of the best-known and most popular of American hymns, "Stand up! stand up for Jesus!" It is natural to conclude that this hymn owes much to the affecting circumstances in which it was written. In 1858 the Rev. Dudley A. Tyng met with a fatal accident, and just before his death he sent the message "Stand up for Jesus!" to the Young Men's Christian Association in Philadelphia. The message suggested this hymn, which formed the concluding exhortation of Mr. Duffield's sermon on the Sunday following the funeral of Mr. Tyng. The text of the sermon was Ephesians vi. 14. The hymn was soon printed and afterward passed all over the world. It was the favorite song of the Christian soldiers in the Army of the James in the Civil War.

Arthur Cleveland Coxe (1818-96), second Protestant Episcopal Bishop of Western New York, is known by three hymns, all of which are of great merit: "How

beauteous were the marks divine!"; "Saviour, sprinkle many nations!"—one of the best of missionary hymns —and the very fine verse, usually set to a part song, "Now pray we for our country," but originally written "Now pray we for our Mother."

Samuel Longfellow (1819-92), brother of the poet Henry W. Longfellow, gave much attention to hymnody, and with Samuel Johnson (1822-82) he compiled one of the best of American hymnals, "Hymns of the Spirit." Their original compilation was called "A Book of Hymns," and was facetiously named by Theodore Parker (1810-60) "The Sam-Book." Parker himself wrote several excellent hymns, one of them, "O thou great Friend to all the sons of men," being a noble tribute to the character and work of Jesus. For the "Book of Vespers" Samuel Longfellow wrote the beautiful evening hymns "Now on land and sea descending" and "Again, as evening's shadow falls." Other fine hymns of his are: "Holy Spirit, Truth divine!"; "Beneath the shadow of the cross"; "One holy Church of God appears"; "Father, give thy benediction." Samuel Johnson's hymns, "Father, in thy mysterious presence kneeling," "City of God, how broad and far," "Life of Ages, richly poured," and others, are full of inspiration and devoutness.

James Russell Lowell (1819-91), critic, poet, and diplomatist, deserves a place among the hymnists for his beautiful Christmas carol, "What means this glory round our feet?" His lines on "Freedom" are also well suited for singing.

Alice Cary (1820-71) and her sister Phœbe Cary (1824-71) wrote much verse of a suggestive kind from which striking hymns have been culled. "One sweet-

ly solemn thought," by Phœbe, is well known, and the following hymns by Alice are of high merit: "Our days are few and full of strife"; "Earth with its dark and dreadful ills"; "O day to sweet religious thought"; and "To him who is the life of life."

Eliza Scudder (1821-96) possessed a poetic gift equal to that of Mrs. Stowe, with a greater mastery of hymn-forms, which renders her productions more available for public worship. Her little book of "Hymns and Sonnets" is more worthy of retention than many a portly volume. In the judgment of some competent critics, two of her hymns especially are among the finest of modern times, possessing strength, tenderness, melody—every quality needful to a good hymn. The first, called "Truth," opens with these stanzas:

Thou long disowned, reviled, oppressed,
  Strange friend of human kind,
Seeking through weary years a rest
  Within our hearts to find—

How late thy bright and awful brow
  Breaks through these clouds of sin:
Hail, Truth Divine! we know thee now,
  Angel of God, come in!

The second is on "The Love of God," beginning:

Thou Grace Divine, encircling all,
  A shoreless, boundless sea,
Wherein at last our souls must fall;
  O Love of God most free.

Thomas Wentworth Higginson (1823-1911), a descendant of the Rev. Francis Higginson, one of the Puritan settlers of America, was a minister at Worcester, Mass., and afterward a colonel of colored troops in the Civil War. He was one of the distinguished literati of America. In his hymns there is warmth,

vigor, and tenderness. The opening stanza of one shows their pervading quality:

> No human eyes thy face may see;
> No human thought thy form may know;
> But all creation dwells in thee,
> And thy great life through all doth flow.

Other fine examples are: "To thine eternal arms, O God" and "The past is dark with sin and shame."

Lucy Larcom (1826-93) is known by her hymn "When for me the silent oar," and others from her pen deserve to be equally valued, especially the one beginning, "In Christ I feel the heart of God."

Phillips Brooks (1835-93) is best known as rector of Trinity Church, Boston, and one of the greatest preachers the Episcopal Church has produced in modern days. He became Bishop of Massachusetts in 1891. The Dean of Canterbury, Frederic William Farrar, said that Phillips Brooks reminded him of Norman Macleod. Like him he was *big*, six feet four inches; and, like him also, he made sunshine wherever he went. Phillips Brooks's hymn on the Nativity, "O little town of Bethlehem," has tender notes that linger in the ear; for example, these—the reference being, of course, to Bethlehem on Christmas eve:

> The hopes and fears of all the years
> Are met in thee to-night.

Frances L. Mace (1836-99) will be long remembered for her tender hymn

> Only waiting, till the shadows
> Are a little longer grown.

Philip Paul Bliss (1838-76) was associated in early

manhood with George F. Root, in the direction of musical organizations. In 1874 he devoted himself to evangelistic work, chiefly in conjunction with Major D. W. Whittle, conducting the music and singing solos at his meetings, as Ira D. Sankey did at those of Dwight L. Moody. Bliss had a singular faculty for writing hymns with a simple, earnest message. Many of them are sung in some churches, and are in constant use, here and abroad, especially at evangelistic and mission meetings. Among those found in Church hymnals may be mentioned: "Go bury thy sorrow"; "God is always near me"; "I am so glad that our Father in heaven"; "Standing by a purpose true."

John White Chadwick (1840-1904), a preacher and writer of note, was the author of many poems and of several remarkable hymns, two of which, at least, have special distinction—"Eternal Ruler of the ceaseless round" and "It singeth low in every heart."

Mary Artemisia Lathbury (born 1841) wrote the hymn "Break thou the bread of life," perfect in its simplicity, and "Day is dying in the west," which deserves a place in the front rank of evening hymns.

The examples we have given—only a few flowers out of the great garden of American song—are sufficient to show not only what the serious writers of this country have done, but what may be expected from them in the future. "It is not too much to say," declares an English author, "that any hymnal which does not draw, and that largely, on the stores of American hymnody, must fall very far short of being an ideal one. And editors of the hymnals of the future will be more richly repaid for their search in this quarter than for one devoted to the ancient treasury of the

Church—the best of which have been already utilized, and many of which represented a less pure and Christ-like gospel than those of modern times. Of this department it may be truly said, 'Thou hast kept the good wine until now.' "

# CHAPTER V

## LATER AMERICAN COMPOSERS AND MUSICAL ORGANIZATIONS

Spread of the Festival Idea, and Increased Interest in High-class Music—American Composers Achieve Reputation Abroad—Parker, Paine, and Buck—E. A. MacDowell, and the Younger Group of Creative Musicians.

UNLIKE the Netherlands, Italy, Germany, France, and Russia (within the last two or three decades), America has made no contributions to music which have aided its development, added to its formal manifestations, widened its capacity for expression, or breathed into it a new spirit. Its musical history is therefore a record of the growth of musical culture rather than of growth in the art itself. As is well known, the influences which went from the mother country to the section destined to become dominant in the extension of civilization and its embellishments were restrictive rather than promotive.

Let this one circumstance speak for the maligned New-Englander: not only did he lead all the American colonists in the popular phases of musical culture, but in the essentially democratic and incalculably helpful one of chorus-singing he led the world.

Massachusetts boasted an amateur singing-society

five years before the first choir of the kind came into existence in Europe (it was the Singakademie, founded in Berlin in 1791), and there were but six such societies in Germany when the Handel and Haydn Society of Boston, still a vigorous body, was organized in 1815. Facts like these ought to be borne in mind by critics and historians, for they are of the utmost value in the comparative study of artistic growth. It is equally significant that the Philharmonic Society of New York was not only contemporaneous with the Philharmonic Society of Vienna in its inception, but was far more active and influential in the first decade of its existence. The popular cultivation of music in its large forms arose in the eighteenth century, and it is shortsighted to fault the American people for tardiness in a department of esthetic activity during a century or a century and a half when even in Europe music was an aristocratic art dependent upon the courts of kings and nobles for its cultivation.

It is not by the brilliancy of the organizations maintained by the aristocratic few, but by the interest and activity of the democratic many, that a people's love of art ought to be measured; and when this test is applied to America the result is one that need bring no blush to the cheeks of her people. Representatives of the classes which had been emancipated from sectarian restrictions were found in the English colonists of New York and the lower seaboard, but the records fail to disclose that they developed an art-spirit at all comparable to that which took possession of New England so soon as the lawfulness of a free musical service in the churches which had been under Puritan influences had been established. New York took the

lead in the early part of the nineteenth century in the cultivation of the instrumental art, which is naturally secular; but this was due less to the musical predilections of the original settlers and their descendants than to the infusion of foreign musicians in the population of the city. To these the theaters offered employment, in a measure, nearly fifty years before the law tolerated the existence of such an institution in Boston. At first there seem to have been quite as many Englishmen, Frenchmen, and Italians among these musicians as Germans, but already at the first meeting of the New York Philharmonic Society in 1842 nearly fifty per cent. of its members were Germans, and the number grew so rapidly that to-day there is scarcely an American name on the list. Practically all the active players are either of German birth or descent.

It would seem as if truth were best served by treating the first period of music in America as if the questions involved were social and religious rather than artistic. In the nature of things there were no professional musicians among the early colonists in New England, and the refined taste which came over with many of their men of affairs and ministers undoubtedly suffered deterioration for want of exercise. The conditions, secular as well as religious, being such as offered little employment to musicians, few of them came from Europe to take up their abode in Boston; and when the reformatory movement, led by such men as John Cotton, Cotton Mather, Thomas Symmes, and John Eliot, opened the churches to printed music (i.e., the use of notes) and a freer psalmody, there were no trained musicians on hand to point the way to an appreciation of the purer and better things in the art.

The convention idea, which largely engrossed the attention of the hymn-teachers, sprang up in the third decade of the nineteenth century, and it has been a factor of wonderful potency in the popularization of musical knowledge and the promotion of a love for singing. Many of the festivals which are now held annually in the East are the successors of the old conventions. In the Middle and Western States the festivals, while they owe something to Eastern example, are more directly the results of the dissemination of musical influences through the meetings of the German singers and the itinerancy of Theodore Thomas and his orchestra. For nearly two generations the singing of part songs for men's voices has been as assiduously cultivated by the Germans in their new home as in the Fatherland; and it was one of their festivals, held in Cincinnati in 1870, that first suggested to Thomas the plan of the May Festivals which have been held in that city biennially ever since, and have stimulated imitation in other large centers both East and West.

But of the musicians of America, the men of our own time and their immediate predecessors must receive the most consideration. As Billings and the psalmodists were the outcome of the New England agitation in favor of ornate music, so the composers of to-day are the fruit of the wider and truer appreciation of high-class music which has been stimulated by a number of men, women, and institutions, whose names could not be omitted without injustice in even an outline study like this. In the front rank of these belong the leading orchestral organizations of the past and present and their conductors; next come the artists, vocal and instrumental, whose talents long ago won

recognition from foreign countries that seem still determined to question the capacity of America in the department of composition; finally, the universities and other institutions of learning which have signalized themselves by attention to instruction in the art.

It is scarcely to be wondered at that there was a tardier development of orchestral music in America than choral. The latter manifestation is naturally the product of amateurism, the former necessarily of professionalism. In colonial times and the early decades of the republic what there was of orchestral music grew out of a blending of professional and amateur effort; but it was hardly worthy of being looked upon as a stage of culture or an evidence of art-appreciation. It would scarcely be a bad guess to say that for a long time the instrumental music which was heard at the theaters was little, if any, better than that heard in the New England meeting-houses. The apparatus was a trifle more elaborate, inasmuch as it included trumpets, trombones, and drums, but neither in quality nor in extent was it equal to the demands made by the classics. As late as 1838, when Madame Caradori Allan gave a season of opera in New York, the first oboe parts were played on a flute; and flutes and clarinets long substituted for the oboe.

Naturally the popularity of the theater in New York and the early establishment there of the opera cult made it the center of instrumental music in the country, and drew to it many more foreign musicians than went to all the other cities combined. Therefore it happened that as early as 1839 it was found possible to call together for an occasion in New York a thoroughly and properly equipped orchestra of sixty players,

whose music was so good that it gave birth to the idea of a permanent concert institution—an idea which was realized three years later in the foundation of the Philharmonic Society. At the time the majority of the leading teachers and performers of the city were foreigners. There were Englishmen, like Edward Hodges, the organist of Trinity Church; William Vincent Wallace, the composer of "Maritana"; C. E. Horn, composer and singer; and George Loder, member of the well-known family of musicians at Bath; Frenchmen, like D. G. Etienne, horn-player and pianist; and Alfred Boucher, violoncellist and conductor; Italians, like Maroncelli, the political refugee, who taught singing; and Germans, like A. P. Heinrich, an eccentric composer, who has a place among the pioneers of the Bohemian school, later headed by Dvořák; William Scharfenberg, and H. C. Timm, pianists.

All these men were concerned in the creation of the Philharmonic Society, though it was a Connecticut Yankee named U. C. Hill who conceived the idea and enlisted the support of his colleagues. There were only thirteen Americans in the society when it was founded. Locally, the New York Philharmonic Society has remained from its foundation in 1842 till now the most puissant of New York's musical influences, and it is to the example set by it, together with the missionary labors of other organizations to be mentioned later, that the diffusion of a knowledge of symphonic music throughout the country is due. The educational value of a competent, masterful, and authoritative conductor has been exemplified in its history since 1849, when Theodore Eisfeld became director. Eisfeld was a German who had recently arrived in the

city, and whose best claim to distinction in history rests on the fact that he founded public concerts of chamber music. He conducted nearly all the society's concerts from 1849 till 1855, and for ten years thereafter alternated at the desk with Karl Bergmann, another German.

Bergmann had come to the United States in 1850 and joined the Germania orchestra then traveling through the country. This body, though the best organization of its kind that had yet been heard in the United States, probably accomplished more by going to pieces here than by its concerts. It had been preceded by a number of other German bands, all of which left trained musicians behind them when they recrossed the ocean; but the Germania left Karl Bergmann to New York and Carl Zerrahn to Boston—two forces of unquestioned potency for many years. Bergmann was conductor of the Philharmonic Society when he died in 1876. His successor was Leopold Damrosch—again a German, this time one who had come to New York to be the conductor of the Männergesangverein Arion, but who could not restrict his labors to the narrow field of a society devoted to the cultivation of part songs for men's voices. He organized the Oratorio Society in 1873, and the Symphony Society in 1877, inaugurated German opera at the Metropolitan Opera House in 1884, and dying in the midst of his work before the end of the first season of opera, left a record of extraordinary accomplishment.

In the case of Leopold Damrosch, consideration of his work as a composer would be demanded were it not that he was an American only by adoption, and neither influenced nor was influenced by American

composition. He had been conductor of the Philharmonic Society only a year when he was superseded by Theodore Thomas—still again a German, but a German whose entire life was spent in the service of American musical culture. Thomas was born in Essen, Hanover, on October 11, 1835, and came to New York as a lad. For years his career was the usual one of an instrumental musician, though it had a somewhat brilliant beginning, for he was a solo concert performer at the age of twelve. Thereafter he went through the customary routine, advancing, however, with every year in capacity, ambition, and position. He sat among the first violins of the Philharmonic Society as early as 1853; played in theater and opera orchestras; joined Jullien's imposing if somewhat spectacular forces when that erratic genius visited the United States; carried on the work founded by Eisfeld by joining William Mason and others, and giving public concerts of chamber music for fourteen seasons. Also, in 1862, he became conductor of the Brooklyn Philharmonic concerts, established his symphony concerts in 1864, and two years afterward began those concert tours to the larger cities of the country which were of inestimable value in disseminating appreciation of high-class music.

Excepting an interregnum of one year, when first Thomas went to Cincinnati to be musical director of the College of Music, he was conductor of the Philharmonic Society from 1877 till 1891. Then he went to Chicago, and, being placed at the head of his own orchestra, made that city the headquarters of an activity similar to that which he so long exercised in New York. His successor in the Philharmonic So-

ciety was Anton Seidl, for six years the musical secretary of Richard Wagner, and one of the best known as he was one of the ablest conductors of Wagner's music. He was a Hungarian, who came to New York in 1885 as conductor of the German opera then domiciled at the Metropolitan Opera House. After years of ceaseless activity in America, he died in 1898, and the baton passed to Walter Damrosch. In 1904 Mr. Damrosch retired to found the highly successful New York Symphony Orchestra. For a time the conductor of the Philharmonic was Wassily Safonoff, but in 1909 the Philharmonic Society was reorganized, and Gustav Mahler was made its musical executive.

In Boston, from the early decades of the nineteenth century the center from which the choral impulse went out like galvanic currents, the orchestral situation remained secondary and unsatisfactory until 1881, when Henry L. Higginson, on his own responsibility and with his own money, established the Boston Symphony Orchestra, which soon became the most notable organization of its kind in the United States in respect of quality of tone and finish of performance. For many years previous the position of Boston was analogous to that now occupied by cities like Philadelphia, Baltimore, St. Louis, and San Francisco—that is, there were enough orchestral players employed in the theaters to provide a band for the oratorio concerts, to support visiting virtuosi, and, if need be, to perform an occasional symphony, but they were without organization and steady leadership. The Harvard Musical Association, which originated in 1808 among undergraduates of Harvard College, meanwhile labored for the advancement of taste and appreciation along the

lines of chamber and symphonic music, and for seventeen years, from 1865 to 1882, gave annual series of orchestral concerts, mostly under the direction of Zerrahn; but these tentative efforts, as well as the regular visits of Thomas's orchestra, ceased when Mr. Higginson put the Symphony Orchestra on a permanent footing. The first conductor of this splendid organization was Georg Henschel. After him in order came Wilhelm Gericke, Arthur Nikisch and Emil Paur; all were brought for the purpose from Germany. In 1898 Mr. Gericke was recalled, and served as conductor until 1905, when he was succeeded by Karl Muck, of the Royal Berlin Opera, and he in turn gave place to August Max Fiedler, of Hamburg, in 1908. This orchestra also adopted the itinerant system introduced by the German organization and developed with great dignity by Thomas, so that between the Thomas Chicago Orchestra, the Boston Orchestra, the Metropolitan Orchestra of New York, the Philharmonic, and the New York Symphony Orchestra, the chief cities of the country are now generously served with high-class symphony music.

There has also been a steady growth in the spirit of local pride and ambition manifested within the last few years in the establishment of permanent orchestral concerts with local forces in cities like Cincinnati and Pittsburg. The first conductor of the former, Frank van der Stucken, is an American and a composer as well. After several series of concerts, the Cincinnati Symphony Orchestra was disbanded for a time, but in 1909 it was revived under the conductorship of Leopold Stokovski. Emil Paur was conductor of the Pittsburg Orchestra (1910). Orchestral concerts are also

given regularly in Baltimore under the auspices of the Peabody Institute. They are directed by Asger Hamerik, a prolific composer of the Norse school. Symphony orchestras have lately come into existence in Buffalo, Minneapolis, Milwaukee, St. Louis, San Francisco, Portland, Ore., and in Philadelphia.

The instrumental organizations and their conductors that have developed and fixed popular taste in America have nearly all been German; but there is ample compensation for the fact in the record which has been made by native executants and composers. Here again embarrassment arises from the need of following a standard of enumeration which will seem unfair to many; but there is no help for it. Local reputations cannot be considered—only national and international. Of American pianists, Louis Moreau Gottschalk, William Mason, Julie Rivé-King, Fanny Bloomfield-Zeisler, W. H. Sherwood, and E. A. MacDowell, have made a mark not only among their own people but abroad as well, nearly all of them as composers as well as virtuosi. The singers' list is both larger and more striking. From the time of Miss Whiting (Madame Lorini) to to-day there has scarcely been a year in which an American star has not shone refulgent in the operatic firmament. A score of names occur at once: Clara Louise Kellogg, Minnie Hauk, Annie Louise Cary, Marie Litta, Emma Thursby, Emma Abbott, Emma Albani, Adelaide Phillips, Caroline Richings, Antoinette Sterling, Emma Nevada, Pauline L'Allemande, Marie Van Zandt, Helene Hastreiter, Josephine Jones Yorke, Julia Gaylord, Ella Russell, Sibyl Sanderson, Zelie de Lussan, Lillian Nordica, Emma Eames, Edith Walker, Lillian Blauvelt, Alice Neilsen,

Louise Homer, and Olive Fremstad. There have likewise been or are notable men, such as Jules Perkins, Charles R. Adams, Myron W. Whitney, Herbert Witherspoon, Joseph Sheehan, Glen Hall, David Bispham, Allen C. Hinckley.

Until the organization of the Kneisel Quartet, the peer of any European organization of its kind, and later of the Flonzaley and Hess-Schröder Quartets, there can be no doubt that the most influential agency in the dissemination of application of chamber music was the club which William Mason called into being with Theodore Thomas as first violin, on his return from his European studies in 1855. Mr. Mason, a son of the psalmodist and teacher Lowell Mason, was among the earliest native musicians to exemplify the European standard in his own land as performer, instructor, and composer. The two men who were his contemporaries, and with whom he is naturally associated in many minds—Richard Hoffman and S. B. Mills—are English by birth, but have given their careers to America. All three have composed, but only in small form for their instrument. Men of more ambitious mold are three who may well stand as the precursors of the eager young school of writers dominant to-day, though they had a part either in bringing them up or paving the way for them: they are J. C. D. Parker, John Knowles Paine, and Dudley Buck. All three were foreign students, but all three have been American teachers. Mr. Parker (born in Boston, June 2, 1828) studied at the Leipzig Conservatory in 1851-54. Mr. Buck's conservatory days were spent in the same institution, but he also went to Dresden to study the organ with an organist of the old school, Johann

Gottlob Schneider. Mr. Paine's foreign training came from Berlin. Mr. Buck was born in Hartford, March 10, 1839, and died in 1909 at the home of his son in Orange, N. J. Mr. Paine was born in Portland, Maine, in the same year, and died in Boston in 1906.

Considering the state of popular musical culture when these men began their labors at home, it is not surprising that organ and choir first occupied their attention, Paine and Buck both setting out on their artistic careers as concert organists. They achieved many things later, but Parker practically remained within the walls of the Church, and his principal compositions in the larger forms were two religious cantatas, "Redemption Hymn" and "St. John." Buck wrote in all styles and forms, but his long association with the Church as organist, organ-teacher, and choirmaster tinctured his musical thought. However, he was not pedantic or ecclesiastical in the sense of being stiff, severe, or angular. On the contrary, he had liberal ideas on the subject of Church melody, and he aimed to hit a refined taste which nevertheless appreciates the value of sentiment in the sacred service. He knew the voice admirably, and the manner in which words and melody flow together in his music, and the naturalness of his declamation make his works popular with Church singers. Nearly all of Mr. Buck's compositions have been published, the principal exceptions being a symphony, two or three overtures, two string quartets, a sort of concerto grosso for four horns and orchestra, and a grand opera entitled "Serapis," for which, as was his custom, he wrote the text-book. He also composed a comic opera, "Deseret"; a secular cantata, "The Voyage of Columbus"; two oratorios, "The

Golden Legend" and "The Light of Asia"; a set of cantatas for the Church festivals, many ballads and part songs for men's voices, and song and organ pieces.

To his significance as composer Mr. Paine added another as the first incumbent of a chair of music in a leading American university. The signs of the times indicate that our great centers of learning are bound to play a large rôle in American musical development. As yet it must be confessed that a great deal of haziness surrounds the question how music is to be brought into the college curriculum; but this will be dissipated in time, no doubt. The beginning was made in Harvard in 1862, when Mr. Paine was appointed instructor in music. At the time the office did not seem to signify much; so far as Mr. Paine was concerned, it meant that he was organist and choir-master in the college chapel. He supplemented his work, however, by private lessons to students on the pianoforte and organ, and, whenever he got a chance, also in harmony and counterpoint. Thus he gradually developed the musical idea in Cambridge, until in 1876 a department was created for him, the instructor became a professor, and music was put on a level with philosophy, science, and classical philology. Since then Harvard's example has been followed by Michigan, Yale, Columbia, and California, at the head of whose musical departments stand men who are a credit to the art.

Paine began his musical studies with Hermann Kotschmar, in Portland. He also tried his hand at composition and had already placed a string quartet to his credit when he went to Germany to continue his study of the organ under Haupt. When he came back to the

United States in 1861 he aimed at a career as concert organist, but he had already begun writing for organ, pianoforte, strings, and chorus, and in 1867, when he made a second visit to Berlin, he enjoyed the distinction of hearing his mass in D performed by the famous Singakademie. His next work of magnitude was "St. Peter," an oratorio, which was first performed at Portland in 1873, and repeated at the triennial festival of the Boston Handel and Haydn Society in 1874. In 1876 Theodore Thomas brought forward Paine's first symphony in C minor. His next large works were a symphonic poem on Shakespeare's "Tempest" and a symphony in A entitled "Spring." The first year of Professor Paine's career was prolific in compositions. In them he followed classic models, toward which Bach and the organ had turned him. In later years he began to feel romantic impulses, but instead of his thoughts turning lightly to the salon, they burst at once into lovely fruition in one of his largest and finest works—the incidental music to Sophocles's "Œdipus Tyrannus," written for the performance of the tragedy by Harvard students in the spring of 1881. Later compositions were: "An Island Phantasy"; four cantatas, "The Realm of Fancy," "Phœbus, Arise!" "The Nativity," and "A Song of Promise" (composed for the Cincinnati Festival of 1888); and a march, with chorus, for the dedication of the World's Columbian Exposition in Chicago. For several years before his death all the time which Professor Paine found for composition was devoted to an opera on a Provençal subject, for which also he wrote the libretto.

In the University of Michigan Professor Albert A. Stanley made the chair an agency of the widest sort

of musical culture, and the center of an activity embracing a large section of the State of Michigan. The students being of both sexes, he organized a choral society among them, and with the help of their large numbers concerts of all kinds were easily maintained. The musical department of the university is not only giving musical instruction to its students, but is shaping the artistic destinies of thousands outside the college walls. It is in a very different case than Columbia University in the city of New York, whose chair of music, founded in 1896, was occupied first by Edward A. MacDowell. In New York the conditions are more like those of Cambridge. Mr. MacDowell was chosen because he was one of the foremost of American composers. He differed from the other leaders in the group of writers upon whom rested the hope of a distinctive American school of music, in that he spent the early part of his professional career abroad. He was born in New York city, December 18, 1861, and one of his first teachers was Madame Teresa Carreño, whose name might well be written among those of native virtuosi who have put themselves in the first rank, notwithstanding Caracas, Venezuela, claims her as its child by right of birth. In 1876 MacDowell went to Paris to study pianoforte theory and composition at the Conservatoire. After three years he exchanged French teachers for German, going to Frankfort-on-the-Main, and placing himself in the hands of Karl Heymann for the pianoforte and Joachim Raff for composition. The admiration which he felt for Raff and the attachment which sprang up between master and pupil were among the strongest influences in shaping MacDowell's career. He was twenty-one years old when Raff died, in June,

1882. He had made up his mind to stay in Germany as a country more congenial to his artistic nature than his own. What he intended to do others have done so successfully as to bring honor to themselves and credit to their country. Since their works and careers cannot be discussed, they may be mentioned here, for they, too, stand for American music: William H. Dayas, also a New-Yorker, four years younger than MacDowell, fills a highly responsible and dignified position at the Royal College of Music in Manchester; Arthur Bird, a native of Cambridge, Mass., is composing successfully in Berlin; Otis B. Boise, a native of Oberlin, Ohio, was a highly successful teacher of harmony in Berlin; and G. Templeton Strong finds sustenance for his bold imagination among the Swiss Alps.

But MacDowell changed his mind and returned to the United States in 1888, making his home in Boston. His coming gave a healthy impetus to American composition. His works had preceded him, and he was gladly received by such colleagues as Foote, Chadwick, and Whiting, who not only knew his work, but were willing to join with him in the attitude which he assumed on the question as to the proper treatment to be asked by American composers. He expressed himself as averse to their being set apart as a class either for clubbing or coddling. Naturally this came somewhat easier to him than to some of his fellows. He had grown into man's estate artistically in Germany, and had won quite as much recognition there as he found waiting for him when he came back to his own people. It should nevertheless be said that he found his position supported by the majority of the musicians who deserve to be ranked with him.

Men who are able to do things of pith and moment are also willing to let those things stand on their own merit without the factitious props of affected patriotism—so MacDowell, Horatio Parker, Chadwick, and Foote. In 1896 MacDowell's appointment as professor of music at Columbia University brought him from Boston to New York, where he at once became an active factor in the sum of musical life. MacDowell was a romanticist and a believer in programme music of the idealized sort. He was not a musical cartoonist, nor yet baldly pictorial. He liked titles which, like those of his master, Raff, smack of the woods—not the merry greenwood of the English ballads, but the haunted forests of Germany, in which nymphs and dryads have their play and kobolds sport. Nevertheless, among the compositions which brought him most honor were two pianoforte sonatas, "Tragica" and "Eroica." The larger part of MacDowell's compositions are in the small forms, but he also wrote two pianoforte concertos, symphonic poems ("Launcelot and Elaine," "Lamia," "Hamlet and Ophelia"), and two orchestral suites; two movements of a "Roland" symphony have been printed as "Die Sarazenen" and "Die schöne Aldâ." His second suite is entitled "Indian," and at its base, treated freely and blended with original themes, are melodies of the American aborigines. His part song "The Crusaders," composed for the Mendelssohn Glee Club, of which he was director, should also be noted.

MacDowell's music, while full of evidences of individuality, can only be said to meet the demands of those who think that American music should be "racy of the soil" in his last suite. What he might have ac-

complished can only be conjectured, for his mental breakdown, and death in New York city in 1908 are among the saddest incidents in the history of American music. He was succeeded at Columbia by Cornelius Rübner, with whom was associated Leonard McWhood.

A more distinct leaning toward what may be said to be the melodic predilections of the American peoples is noticeable in the compositions of George W. Chadwick, who shows a greater willingness in his last works to yield to the spirit with which Dvořák attempted to inspire American musicians while at the head of the National Conservatory of Music. Mr. Chadwick is to-day one of the most industrious, as he is one of the most effective, of American composers. He is American to the backbone, one of his ancestors having fought in the ranks of the patriots at Bunker Hill. He has wandered at times to places distant from his birthplace, but feels himself most at home in New England, though the manner of his music and the manner of his intercourse with his fellowmen disclose the geniality and the liberalism of the cosmopolite. He lives in Boston, where he labors as organist, composer, and director of the New England Conservatory. He is the conductor of a choral society at Springfield, Mass., where every year he directs the festival of the Hampden County Musical Association. His childhood home was Lowell, Mass., where he was born, on November 13, 1854. There was music in his father's family, and an elder brother gave him his first pianoforte lessons. When about twenty years old he went West as a teacher of music, and gave the labors of a year to a modest educational center in Michigan

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called Olivet. Now he found himself in a condition to enter upon a course of the advanced training which the German conservatories give. During 1877 and 1878 he studied under Reinecke and Jadassohn in Leipzig, and during 1879 under Rheinberger in Munich. His thesis at Leipzig was inspired by an American subject; it was an overture entitled "Rip Van Winkle." On his return to America he made Boston his home.

Mr. Chadwick has written in nearly all forms, large and small, and extensively. Of his more noteworthy works mention is deserved by "Phœnix Expirans," a cantata for soli, chorus, and orchestra; three symphonies, one of which in F took a prize offered in 1893 by the National Conservatory of Music of New York; two overtures, "Thalia" and "Melpomene"; and a "Columbian Ode," written for the World's Fair of 1893. There are songs in great mass, several cantatas of a secular nature, and a number of pieces of chamber music; but to the writer the finest fruit of his genius is the "Phœnix Expirans," which is fresh and lovely in melody, dignified and consistent in conception, delicate and rich in orchestral coloring, and warm yet churchly in its harmonies.

Closely allied to Mr. Chadwick in some things is his erstwhile pupil Horatio W. Parker, professor of music in Yale University, and composer of "Hora Novissima," one of the most effective pieces of modern choral-writing yet produced in America. Like his companions, Mr. Parker has done considerable work in the smaller forms, such as secular songs and anthems for the Church, and has done his stint of what is looked upon as the drudgery of the profession; but

even while performing his duties as organist and choirmaster he managed to keep his heart warm for the high things in his art. It is easier to think of him as a choral composer than as an instrumental, though he has placed quite as many compositions in the larger instrumental forms to his credit as in the vocal. Most of these works were composed during his study years, or soon after his return from Germany, and his riper work has been in the Church department. At the head of it all stands the oratorio "Hora Novissima," already mentioned, first performed in New York, and included by Theodore Thomas in the scheme of the eleventh Cincinnati Festival. Mr. Parker's compositions since for soli, chorus, and orchestra have included a cantata, "The Dream King and his Love," which received a prize at the first competition instituted by the National Conservatory of Music, and a setting for the Commencement Ode written for Yale in 1895 by Edmund Clarence Stedman. Mr. Parker's American ancestry on both sides runs back for two centuries. He was born in Auburndale, Mass., on September 15, 1863. He began his musical studies with his mother, who has remained a stimulus in his career ever since. In Boston he studied with Stephen A. Emery and Mr. Chadwick until he went to the Munich Conservatory in 1882, where he was one of the group of American pupils who carried off the bulk of honors in their time.

There remain many composers who deserve discussion, and would receive it here if the exigencies of space allowed. It should be understood that invidious comparisons are not intended by this briefer record of their personalities and accomplishments. The work

done fifty years ago by George F. Bristow and Henry W. Fry was in its way pioneer work; and along with an expression of gratitude to Frank Van der Stucken for the encouragement which he has extended to American composers as a conductor there should be an appreciative notice of his work as a composer; for he, too, is a native American, though the greater part of his life has been spent abroad, whence came all of his training. He may stand as a foil to Arthur Foote (born in Salem, Mass., March 5, 1853), who is distinguished in the coterie of composers to which he belongs by the fact that his training has been wholly American. So, also, when the future historian of American music sets out upon his task, he will be obliged to take into consideration the compositions of George E. Whiting, Henry Holden Huss, Frederick Grant Gleason, William Harold Neidlinger, Harry Rowe Shelley, W. W. Gilchrist, Homer N. Bartlett, Frederick Bullard, Edgar S. Kelley, A. M. Foerster, Wilson G. Smith, Reginald de Koven, Johann H. Beck, W. C. E. Seeboeck, Henry Schoenfeld, S. B. Whitney, Victor Harris, Clayton Johns, Victor Herbert, Ethelbert Nevin, Arthur F. Nevin, a brother of Ethelbert's, whose opera "Poia" was produced at the Royal Opera House, Berlin, 1910, the first American work to be so honored; Frederick S. Converse, Arthur Whiting, E. R. Kroeger, Henry K. Hadley, who has done some remarkable orchestral work; Mrs. H. H. A. Beach, Louis A. Coerne, Samuel P. Warren, and many more who are making serious essays now under the inspiration of an ever-growing conviction that such a thing as an American school of music can be. What can be will be, if the American

people are not to belie their past history; and it may not be wholly profitless to attempt to send a glance into the future. America has been active in every field of musical creation.

"What, in all likelihood, will be the characteristic mode of expression of the American school when it shall have come?" Such a question lies near to all who have convinced themselves that America will some day have a group of creative musicians distinguishable from the other composers of the world. The question is pertinent and merits an answer, but the answer is not easily given in terms which shall be quickly grasped by the careless. It is as much a matter of speculation what musical style will be deemed effective by the American people of the future, as what features the writings of the coming poet or what peculiarities the pictures of the coming painter will rely on for the charm which shall fascinate the people to whose taste and judgment they shall make appeal. It is even more a matter of speculation. Poetry and painting are arts of imitation, whose loftiest ideals have been reached in the past. Music, on the contrary, is not imitative, and is yet in an early stage of development. Its elements, it is true, are older than articulate speech, but there is as great a difference between the music of the savage and the art of Beethoven as there is between the sounds by which the lower animals express their feelings and the language of Addison or Goethe. Only in their rude elements are they kin.

The term "school," as applied to musical composition, is vague and almost meaningless. It would puzzle a historian to draw sharply the lines that divide the schools spoken of in the books, and to define the char-

acteristics peculiar to each. There has been much learned talk about the Neapolitan, Florentine, and Roman schools and the school of the Netherlands; but if a critical Kafir were to come with the question, what in the music produced by these schools was suggestive of Naples, Florence, Rome, and the Netherlands, he would probably be informed that the terms had no specific meaning of the kind imagined by him, but were only memorials of groups of writers who chanced at various times to draw attention to themselves by the excellence of their work. Having hit the popular taste, they were for that reason imitated by other composers ambitious to succeed. Walter Bagehot expressed the opinion that it is by conscious and unconscious imitation of this sort that literary schools are formed; and that the wise and meditative man who follows the strong and forward man is the one who generally comes to be looked upon as the head of a school, simply because he knows how to make his writings peculiarly congenial to the minds around him, having learned the trick from the venturesome man who first hit the public fancy.

The Romantic spirit in music, which has never been absent from the works of the great masters, but which broke through the bounds that confined it, and asserted its right to full and free expression under the influence of Beethoven, introduced new elements which have come to be looked upon as identifying marks of a national school. In a general way these may be described as peculiarities of melody, harmony, and rhythm borrowed from the folk-songs of European peoples. These elements have lent color and character to the compositions of certain composers and their imita-

tors, but their influence upon the laws of composition has not been as great as might have been expected, except in the case of the Russian writers of the class of Borodin, Rimsky-Korsakov, and their irrepressible companions. One reason for this doubtless is that for a hundred years all the laws governing composition in the higher forms have gone out from Germany by reason of her wonderful succession of musical kings. Sonatas and symphonies have been written by Tuscan, Gaul, and Muscovite, but they have been German sonatas and symphonies. Hans von Bülow recognized the truth of this when thirty odd years ago he said that the best German music was then written in Paris and St. Petersburg.

It is foreign to the nature of the art that there should be a differentiation of schools, such as there is in mental science, unless it be a department like that of dramatic composition. Between Wagner's theories and those of the old Italian composers the difference is one of purpose as well as means. Is the "play the thing," or is it merely a stalking-horse to be tricked out with pretty music? But even this difference is rapidly disappearing in the cradle of opera, in Italy itself, as witnessed by Verdi, Boito, Mascagni, Leoncavallo, Puccini, and other latter-day composers. So far, then, as the future is concerned, the American composer who is now following the example of his brethren of Great Britain, France, Italy, and Russia in studying German ideals will stand an equal chance with them in the struggle for recognition so soon as he is brought up to their level in the matter of appreciation and encouragement.

This may not appear to be very explicit, but we are

not wholly without a basis for speculation touching the elements that are likely to enter into the musical taste of the coming generation or generations of Americans. To start with, they will approach the art unfettered by inherited prejudices in favor of certain musical conventions still largely dominant among the European peoples. This means, perhaps, that they will have less artistic training back of them, but such a reflection need not frighten the social philosopher. The emotions are the province of music, and those who come after us shall not be ill-equipped for any musical evangel so they keep their hearts open, their sensibilities keen, their affections warm. They will by that time have learned that in all things truth is more admirable than convention. Their political history will have taught them that it is theirs to judge for themselves in matters of art as well as in matters of conscience and matters of government. The fatigue which comes from subduing a continent, amalgamating the refugees of a score of nations into a single people, and pursuing the aim with which the commercial spirit of England has infected the world, may for a time incline them toward an art which is merely diverting, but eventually lofty ideals will assert themselves, and these will be striven for by spirits neither jaded by quest nor sated by enjoyment. The characteristic mode of expression which will be stamped upon the music of the future American composer will be the joint creation of the American's freedom from conventional methods and his inherited predilections and capacities. The reflective German, the mercurial Frenchman, the stolid Englishman, the warm-hearted Irishman, the impulsive Italian, the daring Russian,

will each contribute his factor to the sum of national taste. The folk-melodies of all nations will yield up their individual charms, and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art, because he will be the truest type of a citizen of the world.

# CHAPTER VI

## AMERICAN SONGS AND SONG-WRITERS

"Yankee Doodle," and the Speculations as to Its Source—"Hail Columbia," the First Genuinely American Song—"Adams and Liberty"—"The Star-Spangled Banner"—"My Country, 'Tis of Thee"—Political Songs.

GIVEN a free and intelligent people whose patriotism has been aroused by danger from within or without and we shall have national song—provided the poets and musicians are not too busy fighting. But if the nature of the struggle be such as to involve practically every man, woman, and child, then the song produced will not be original, but merely an adaptation of some earlier well-known melody. So it was when the American Colonies revolted against Great Britain.

### "YANKEE DOODLE"

It may be said that "Yankee Doodle," which had been sung at every camp-fire during the first war with England, was, with a single exception, the only national song known until the War of 1812. When the people had leisure enough to begin to wonder about the source of this quaint tune and the burlesque verses that had been sung to it, facts were not obtainable, and many varying stories about the tune were invented.

"Yankee Doodle" is said to have been an old vintage

song of Southern France. In Holland, where the farm laborers received for wages "as much buttermilk as they could drink, and a tenth of the grain," they used to sing as they reaped, to the tune of "Yankee Doodle," the words:

Yanker, dudel, doodle down,
Diddle, dudel, lanther,
Yanke viver, voover vown,
Botermilk und tanther.

A letter from the American secretary of legation, dated Madrid, June 3, 1858, says:

"The tune of 'Yankee Doodle,' from the first of my showing it here, has been acknowledged, by persons acquainted with music, to bear a strong resemblance to the popular airs of Biscay; and yesterday a professor from the North recognized it as being much like the ancient sword-dance played on solemn occasions by the people of San Sebastian. He says the tune varies in those provinces. Our national air certainly has its origin in the music of the free Pyrenees; the first strains are identically those of the heroic Danza Esparta of brave old Biscay."

They say it was sung in England in the reign of Charles I, with a rhyme which is still alive in our nurseries:

Lucy Locket lost her pocket,
Kitty Fisher found it—
Nothing in it, nothing on it,
But the binding round it.

After the uprising of Cromwell against Charles, the air was sung by the Cavaliers in ridicule of Cromwell, who was said to have ridden into Oxford on a small horse, with his single plume fastened into a sort of

knot, which was derisively called a "macaroni." The words were:

> Yankee Doodle came to town,
> Upon a Kentish pony;
> He stuck a feather in his cap,
> Upon a macaroni.

All of the above are mere rumors and theories. The tune first appeared in this country about June, 1755. The British general Braddock was assembling the colonists near Albany for an attack on the French and Indians at forts Niagara and Frontenac. In marched

> The old Continentals,
> In their ragged regimentals,

or in no regimentals at all; but wearing all the fashions of two hundred years, and with arms as quaint. The martial band to which they took their uneven steps played music that the British soldiers might have heard their great-grandfathers speak of. For generations the swords of our noble ancestors had been turned to plowshares, and they had forgotten war and the fashion of it.

There was in the British camp a Dr. Richard Schuckburgh, regimental surgeon, afterward appointed secretary of Indian affairs by Sir William Johnson. This piecer-up of broken humanity was a wit and a musical genius, and the patchwork appearance of these new subjects amused him mightily. As they marched into the handsome and orderly British lines, the traditional picture of Cromwell on the Kentish pony, with a macaroni to hold his single plume, came into mind in contrast with the extravagant elegance of Charles and his Cavaliers, and he planned a joke upon the instant. He

set down the notes of "Yankee Doodle," wrote along them the lively travesty upon Cromwell, and gave them to the uncouth musicians as the latest martial music of England. The band quickly caught the simple and contagious air, and soon it sounded through the camp amid the laughter of the British soldiers.

It was a prophetic piece of fun, and its significance became apparent twenty-five years later, when, to the tune of "Yankee Doodle," Lord Cornwallis marched into the lines of these same old Continentals to surrender his army and his sword. What Cromwell proved to the godless army of Charles, with

> Their perfumed satin clothes, their catches and their oaths,
> Their stage-plays and their sonnets, their diamonds and their spades,

that our ancestors were to the royal oppressors of liberty. With Cromwell's rout, our soldiers could exclaim—

> The kings of earth in fear shall tremble when they hear
> What the hand of God hath wrought for the houses and the Word.

All research into the actual origin of the tune of "Yankee Doodle" has failed. The melody resembles folk-songs in some European countries. See Sonneck's "Report on Star-Spangled Banner, etc."

The original words of "Yankee Doodle" that became the song of the Revolution are attributed to a Connecticut gentleman whose name "fate did him a kindness by concealing." There were sixteen stanzas, including the chorus, and the title was "Yankee Doodle; or, Father's Return from Camp." It is "hardly less than a jumble of almost idiotic lines," a burlesque expression of "the hilarious spirit of those times." The first

stanza will serve to recall the rollicking manner of the whole song:

> Father and I went down to camp
> Along with Cap'n Goodin',
> And there we saw the men and boys
> As thick as hasty puddin'.

### "HAIL COLUMBIA"

The first genuinely American song, both as to words and music, was "Hail Columbia." The author of the words, Joseph Hopkinson, was born in Philadelphia, Pa., November 12, 1770. He was educated at the University of Pennsylvania, and became a lawyer of distinction in his native city. He was a promoter of the cause of liberal education, and a man of kindly personal traits. He died in Philadelphia, January 15, 1842.

We quote his account of the origin of "Hail Columbia." "This song was written in the summer of 1798, when a war with France was thought to be inevitable, Congress being then in session in Philadelphia, deliberating upon that important subject, and acts of hostility having actually occurred. The contest between England and France was raging, and the people of the United States were divided into parties for one side or the other; some thinking that policy and duty required us to take part with republican France, as the war was called; others were for our connecting ourselves with England, under the belief that she was the great preservative power of good principles and safe government. The violation of our rights by both belligerents was forcing us from the just and wise policy of President Washington, which was to do equal justice to both, to take part with neither, but to keep a strict and honest neutrality between them.

"The prospect of a rupture with France was exceedingly offensive to the portion of the people who espoused her cause, and the violence of the spirit of party has never risen higher, I think not so high, as it did at that time, on that question. The theater was then open in our city: a young man belonging to it, whose talent was as a singer, was about to take his benefit. I had known him when he was at school. On this acquaintance, he called on me on Saturday afternoon, his benefit being announced for the following Monday. He said he had twenty boxes untaken, and his prospect was that he should suffer a loss instead of receiving a benefit from the performance; but that if he could get a patriotic song adapted to the tune of 'The President's March,' then the popular air, he did not doubt of a full house; that the poets of the theatrical corps had been trying to accomplish it but were satisfied that no words could be composed to suit the music of that march. I told him I would try for him. He came the next afternoon, and the song, such as it is, was ready for him. It was announced on Monday morning, and the theater was crowded to excess, and so continued, night after night, for the rest of the whole season, the song being encored and repeated many times each night, the audience joining in the chorus. It was also sung at night in the streets by large assemblies of citizens, including members of Congress. The enthusiasm was general, and the song was heard, I may say, in every part of the United States.

"The object of the author was to get up an American spirit, which should be independent of and above the interests, passions, and policy of both belligerents, and look and feel exclusively for our own honor and

rights. Not an allusion is made to either France or England, or the quarrel between them, or to what was the most in fault in their treatment of us. Of course the song found favor with both parties—at least, neither could disown the sentiments it inculcated. It was truly American and nothing else, and the patriotic feelings of every American heart responded to it.

"Such is the history of the song, which has endured infinitely beyond any expectation of the author, and beyond any merit it can boast of, except that of being truly and exclusively patriotic in its sentiments and spirit."

Gilbert Fox was the singer referred to in the above letter. The melody of "The President's March" has two claimants. It has been ascribed to Philip Roth, sometimes erroneously called "Johannes" Roth, and also to Philip Phyle, or Philo. Both of these men were citizens of Philadelphia and the march was composed to take the place of the threadbare "General Washington's March," at the time that Washington was inaugurated as President. The weight of evidence is in favor of Phyle or Philo being the composer. A unique copy of the first edition is in the possession of Louis C. Elson. It does not bear the composer's name, although the words are credited to "Mr. Hopkinson." The tune was composed in 1789. The University of Pennsylvania has recently published some newly discovered data regarding Messrs. Phyle and Roth.

### "ADAMS AND LIBERTY"

Next in chronological order among American patriotic songs, dating from 1798, is "Adams and Liberty."

The author of this song, Robert Treat Paine, Jr., known as an American poet, was born in Taunton, Mass., December 9, 1773. His father was a signer of the Declaration of Independence. Paine's name was originally Thomas; but in 1801 it was changed to that of his father. He was graduated at Harvard in 1792, and gave promise of an unusually bright intellect. But he was vain, lazy, and vicious, and would do no work, even with his pen, except when compelled by poverty. He married an actress, and was denied his father's house and purse. He received enormous sums for his productions. His "Invention of Letters" brought him five dollars a line; and for "Adams and Liberty" he received $750, a fabulous sum for the time. He died in the attic of his father's house, November 13, 1811.

After "Adams and Liberty" was written, Paine was dining with Major Benjamin Russell of the "Sentinel," when he was told that his song had no mention of Washington. The host said he could not fill his glass until the error had been corrected, whereupon the author, after a moment's thinking, scratched off the last stanza of the song as it now stands.

The air to which the words were written is an old English drinking-song entitled "Anacreon in Heaven." The melody was long ascribed to Dr. Arnold, but recent discoveries show the tune to have been the production of John Stafford Smith, who was born in Gloucester, England, about 1750, and died in London in 1836. It is important to know the composer of this tune for "The Star-Spangled Banner" was afterward written to the same melody. Full information regarding our national tunes can be found in Sonneck's "Report" and Elson's "History of American Music."

"THE STAR-SPANGLED BANNER"

Francis Scott Key, author of the words of "The Star-Spangled Banner," was born in Frederick county, Maryland, August 9, 1780. His family were among the earliest settlers, and his father was an officer in the Revolutionary army. Francis was educated at St. John's College, Annapolis, and became a lawyer in his native town. He wrote several lyrics, with no thought of publication. They were scrawled upon the backs of letters and so many odd scraps of paper that the sequence of the verses was a puzzle to the friends who, after his death, attempted to gather all that had been written by the author of our national song. Key became district attorney of the District of Columbia. He died in Baltimore, Md., January 11, 1843.

During the War of 1812, when the British fleet lay in Chesapeake Bay, Key went out from Baltimore in a small boat, under a flag of truce, to ask the release of a friend, a civilian, who had been captured. Lord Cockburn had just completed his plans for an attack upon Fort McHenry, and instead of releasing one, he retained both. The bombardment of the fort was begun on the morning of September 13, 1814, and continued for twenty-four hours. Key's little boat lay moored to the commander's vessel, and through a day and a night, exposed to fire from his friends, he watched the flag which Lord Cockburn had boasted would "yield in a few hours." As the morning of the 14th broke, he saw it still waving in its familiar place. Then, as his fashion was, he snatched an old letter from his pocket, and laying it on a barrel-head, gave vent to his delight in the spirited song which he entitled "The Defense of Fort McHenry." "The Star-Spangled Banner" was

printed within a week in the Baltimore "American," under the title of "The Defense of Fort McHenry," and found its way immediately into the camps of our army. Ferdinand Durany, who belonged to a dramatic company, and had played in a Baltimore theater with John Howard Payne, sang the poem effectively to the soldiers encamped in that city, who were expecting another attack. Mr. Key had already set the words to the tune of "Anacreon in Heaven," which was known as "Adams and Liberty" everywhere in the United States. After this "Adams and Liberty" faded out and "The Star-Spangled Banner" took its place.

The Washington "National Intelligencer" of January 6, 1815, has this advertisement conspicuously displayed on the editorial page:

STAR SPANGLED BANNER and YE SEAMEN OF COLUMBIA—Two favorite patriotic songs, this day received and for sale by RICHARDS & MALLORY, BRIDGE STREET, Georgetown.

It is said that the particular flag which inspired the song was a new one that Gen. George Armistead, the defender of Fort McHenry, had had made to replace the old one, which was badly tattered. The new banner was flung to the breeze for the first time on the morning that his daughter Georgeanna was born, which event took place within the fort, during the bombardment. By permission of the general government the hero of Fort McHenry was allowed to retain the flag, and he provided in his will that "The Star-Spangled Banner" should be the property of his daughter. This lady became the wife of W. Stuart Appleton, Esq., of New York, and died in 1878. The flag is now in the possession of the Massachusetts Historical Society.

In 1861 Oliver Wendell Holmes wrote the additional stanza which follows:

When our land is illumined with Liberty's smile,
  If a foe from within strike a blow at her glory,
Down, down with the traitor that dares to defile
  The flag of her stars and the page of her story!
By the millions unchained when our birthright was gained,
  We will keep her bright blazon forever unstained!
And the Star-Spangled Banner in triumph shall wave
  While the land of the free is the home of the brave.

### "HULL'S VICTORY"

A song variously known, sometimes as "The Constitution and the Guerrière," but more often as "Hull's Victory," celebrates the great naval battle in which Captain Isaac Hull, commanding the "Constitution," captured the "Terror of the Sea," as the British vessel, commanded by Captain Dacres, was called. It may be imagined with what enthusiasm this lengthy ballad was sung after Captain Hull had brought "Old Ironsides" safely back to Boston harbor. The author of the words is unknown. The tune is from English sources, having been known as "The Landlady's Daughter of France." Songs of similar character were inspired by other sea-fights of 1812. "The Enterprise and the Boxer," "The Hornet; or, Victory No. 5," and "The United States and the Macedonian" are among the titles that have come down to us.

### "THE SWORD OF BUNKER HILL"

William Ross Wallace, author of the words of this once famous song, was born in Lexington, Ky., in 1819. He was the son of a Presbyterian clergyman. After completing a college course, he studied law; but

having been successful with some poetical ventures, he went to New York, where he long resided, devoting himself to an ephemeral kind of literature, and died May 5, 1881. He published several volumes of poetry, in one of which appeared "The Liberty Bell."

The music of the song was composed by Bernard Covert, who till old age appeared occasionally in concerts, and especially delighted in singing this song.

### "COLUMBIA, THE GEM OF THE OCEAN"

Although an earlier period has often been assigned to it, this song dates from 1843. In S. J. Adair Fitz-Gerald's "Stories of Famous Songs" the authorship is attributed to Timothy Dwight, an ancestor of the celebrated president of Yale, which would throw its composition well back into the Revolutionary period. Other authorities, among them John Philip Sousa, in his "Airs of Many Lands," give the credit to David T. Shaw, and Mr. Sousa says the tune is that of an old English song which began "Britannia, the Pride of the Ocean," of which an American version was made in 1852.

The preponderance of the evidence as to author and composer, however, favors Thomas à Becket, who set forth his claim a generation ago in a letter to Rear-Admiral Preble, who was then at work on the first edition of "The Flag of the United States." Thomas à Becket, who was then in Philadelphia, wrote:

"In the fall of 1843, being then engaged as an actor at the Chestnut Street Theater in this city, I was waited upon by Mr. D. T. Shaw with the request that I would write him a song for his benefit night. He produced some patriotic lines, but I found them ungram-

matical, and so deficient in measure as to be totally unfit to be adapted to music. We then adjourned to the house of a friend, and there I wrote the two first verses in pencil, and composed the melody on the piano. On reaching home I added the third verse, wrote the symphonies and arrangements, made a fair copy, and gave it to Mr. Shaw, requesting him not to sell or give a copy. A few weeks later I left for New Orleans, and was much surprised to see a printed copy, entitled 'Columbia, the Gem of the Ocean, written, composed, and sung by David T. Shaw, and arranged by T. à Becket, Esq.' On my return to Philadelphia, I waited on Mr. Willig, the publisher, who told me he had purchased the song from Mr. Shaw. I produced the original copy in pencil, and claimed the copyright, which he admitted. I then made arrangements with Mr. T. Osborn to publish the song in partnership; and within a week it appeared under its proper title, 'Columbia, the Gem of the Ocean, written and composed by T. à Becket.' "

The author explains that the song was taken to England by E. L. Davenport, the actor, and that having been sung nightly for a long time by Davenport with great success, it was claimed as an English song, and so recognized on the occasion of a visit he made to England some years later.

This song is also known in America as "Columbia, the Land of the Brave," that having been the title of an edition published in Baltimore in 1853, and in England as "Britannia, the Gem of the Ocean." In the British version, the name of Washington is replaced by that of Nelson.

### "MY COUNTRY, 'TIS OF THEE"

The author of the words of "America" was Samuel Francis Smith, who was born in Boston, October 21, 1808, and was for many years pastor of the First Baptist Church in Newton, Mass. After his resignation he devoted himself to literary and religious pursuits. It is of him that Oliver Wendell Holmes says, in his poem entitled "The Boys":

> And there's a nice youngster of excellent pith—
> Fate tried to conceal him by naming him Smith;
> But he shouted a song for the brave and the free—
> Just read on his medal, "My country," "of thee!"

In a letter dated Newton Center, Mass., June 11, 1861, Dr. Smith says: "The song was written at Andover during my student life there, I think in the winter of 1831-32. It was first used publicly at a Sunday-school celebration of July 4th, in the Park Street Church, Boston. I had in my possession a quantity of German song-books, from which I was selecting such music as pleased me, and finding 'God save the King,' I proceeded to give it the ring of American republican patriotism." He died November 16, 1895.

A volume might easily be written—in fact, a collection of the controversial articles which have been published would make several volumes—concerning the origin of "God Save the King." The tune serves for the Danish air "Heil dir, dem libenden," the Prussian and German national hymn "Heil dir im Siegerkranz," as well as for the British national hymn. It has been arranged and harmonized by more than a score of composers, among them Weber, and also Beethoven, who twice set it for four voices, employed

it in his "Battle Symphony," scored it for solo, chorus, piano, violin, and cello, and wrote seven variations on it for piano. It has been claimed for Lulli, Bull, James Oswald, and classified as the adaptation of a folk-song. On the other hand, Henry Carey, best remembered as the composer of "Sally in Our Alley," professed to have written, composed, and first sung the song at a dinner given to Admiral Vernon in 1740 to celebrate the capture of Porto Bello. There is no record of an earlier performance, and Carey's claim is regarded by some investigators as having some foundation; but the weight of competent opinion appears to be against it, and we must leave the question in doubt.

### "TIPPECANOE AND TYLER TOO"

With the close of the Revolutionary period, political songs were written, most of them merely doggerel satires adapted to well-known tunes, and most of them have perished, even in name. The presidential campaign of 1840, which worked the public up to fever heat, gave rise to a song of which the memory still survives. "Tippecanoe and Tyler too" was the war-cry of the supporters of General Harrison for the presidency, and the campaign song which bore this title became very famous, and no doubt aided the election of Harrison. It was written by Alexander Coffman Ross, of Zanesville, Ohio, and carried the prophetic refrain (referring to Martin Van Buren, the Democratic candidate), "Van, Van's a used-up man!"

One Billy McKibbon had provided several songs which were sung by a glee-club in Zanesville at the opening of pro-Harrison meetings, among them being

"Amos peddling yokes," "Hard Times," and "Martin's Lament." None seemed quite to "fill the bill," and Ross, with the tune "Little Pigs" in his head, undertook his campaign song while singing in a church choir one Sunday. Its success was instantaneous, and some months later Ross sang his song at a political gathering in New York city, whence it spread rapidly throughout the Union.

Mr. Ross was born in Zanesville, May 31, 1812, and resided there all his life. He was early noted for his interest in scientific inventions, and is said to have produced the first daguerreotype ever taken in America. He became a leading and enterprising business man in his native place, and died there February 25, 1883.

# CHAPTER VII

## AMERICAN SONGS AND SONG-WRITERS (CONTINUED)

Songs of the Civil War Period—"Dixie" and "The Bonnie Blue Flag"—"John Brown's Body" and "The Battle Hymn of the Republic"—"Maryland, My Maryland"—"Marching through Georgia"—"We are Coming, Father Abraham."

THE Civil War period, while depressing to every other form of art, produced an immense number of patriotic and sentimental songs, most of which, popular for a time around the camp-fires of the opposing armies, have disappeared. The few that survived will doubtless endure with the nation, and it is a striking proof of the complete reconciliation of the North and the South that "Dixie" is among the most popular songs in the North, while in the South "John Brown's Body" is equally known and liked. These two songs, according to S. J. Adair Fitz-Gerald, were continually used "during the struggle between North and South, and the rest of the world wondered as half a great nation took up arms to the sound of 'John Brown's soul is marching on,' while the other half answered by defiantly playing the comic 'Dixie's Land.'"

It is reasonably certain that "John Brown's Body" was first sung in the South, and an undisputed fact that "Dixie" was written, composed, and first made known in the North.

"DIXIE"

The only version of the famous song of "Dixie" which has the least literary merit is the one written by Gen. Albert Pike. It is worthy of notice here that the finest Puritan lyric we have was written by an Englishwoman, Mrs. Hemans, and the most famous if not the finest Southern war-song was written by a native of Massachusetts. Albert Pike was born in Boston, December 29, 1809, but most of his boyhood was spent in Newburyport. He became a teacher, but in 1831 visited the then wild country of the Southwest with a party of trappers. He afterward edited a paper at Little Rock, and studied law. He served in the Mexican War with some distinction, and on the breaking out of the Civil War enlisted, on the Confederate side, a force of Cherokee Indians, whom he led at the battle of Pea Ridge. After the war he edited the Memphis "Appeal" till 1868, when he settled in Washington as a lawyer. His "Hymns to the Gods" were published in "Blackwood's Magazine." He died in Washington, April 2, 1891.

The original song of "Dixie" was the composition of Daniel Decatur Emmett, of Bryant's minstrels, and was first sung in New York in 1860. Emmett was born at Mount Vernon, Ohio, in 1815. A writer in the Charleston "Courier," under date of June 11, 1861, says it is an old Northern negro air, and that the words referred to one Dix, or Dixy, who had an estate on Manhattan Island. Another theory is, that the name Dixie's Land was suggested by Mason and Dixon's line, of which so much was said in the days of slavery agitation. The first words used for the song in the

South were from a poem entitled "The Star of the West," published in the Charleston "Mercury" early in 1861.

### "THE BONNIE BLUE FLAG"

Prior to the immense success of "Dixie," the Southern soldiers and their lassies sang "Hurrah for the Bonnie Blue Flag that bears a single star!" The authorship of the words is usually ascribed to Henry McCarthy, an actor, who probably first sang it in the New Orleans theater. He had fitted the words to the tune of "The Irish Jaunting-car," which name suffices to indicate the birthplace of the melody. One authority names Mrs. Annie Chambers-Ketchum as the poet, but the lady herself, although she published a book of poems and a number of translations, made no such claim. The song held its vogue in New Orleans after the capture of the city by the Union forces, and caused so much annoyance to General Butler that he issued a proclamation announcing that any man or woman who sang it would be fined twenty-five dollars.

From the records of the copyright department of the Confederate government, now preserved in Washington, the names of many popular Southern songs may be obtained, among them "Lorena," a sentimental ballad; "God Save the South," "Good-by, Sweetheart," "Pray, Maiden, Pray!" "The Southern Soldier Boy," "Her Bright Smile Haunts Me Still," "Farewell forever to the Star-Spangled Banner," "Call me not Back from the Echoless Shore," "Who Will Care for Mother Now?" "When this Cruel War is Over," and "A Virginia Marseillaise."

### "JOHN BROWN'S BODY"

It was not till some time after the Civil War that the origin and early use of this song began with any definiteness to be traced. The facts, conjectures, and opinions now most current among investigating writers are substantially set forth in the following accounts by Col. Nicholas Smith, in his "Stories of Great National Songs," and Louis C. Elson, in "The National Music of America."

"It is a curious fact," says Colonel Smith, "that a war-song so gifted with power for victory should have an origin so disputed and involved. . . . Some writers—and there are no visible reasons why their story is not as believable as that of anybody else—claim that the music was adapted and the words paraphrased from an old Methodist camp-meeting hymn,* which drew its form and tune in turn from a domestic ballad of a thousand years ago. . . . The words [of the 'John Brown Song'] have been attributed to Mr. Charles S. Hall, of Charlestown, Mass., and in a letter to the Boston 'Transcript,' in 1874, he claims to have

* Colonel Smith supplies this note: John S. Wise (whose father was Governor of Virginia at the time John Brown was hanged) says in his volume "The End of an Era," p. 136: "The solemn swell of John Brown's Body, as sung by the Federal troops, is only an adaptation of a favorite camp-meeting hymn which I often heard the negroes sing as they worked in the fields, long before the days of John Brown. The old words were:

'My poor body lies a-mouldering in the clay,
My poor body lies a-mouldering in the clay,
My poor body lies a-mouldering in the clay,
While my soul goes marching on.'
Refrain:—'Glory, glory, hallelujah, etc.,
As my soul goes marching on.'"

written most of the stanzas. Mr. Hall also says that the music set to the words was found by Mr. James E. Greenleaf, of Charlestown, in the archives of the church to which he was organist.

"A far better poem—fine in sentiment, perfect in meter, and smooth in rhythm—is that written by Miss Edna Dean Proctor. With the exception of Julia Ward Howe's 'Battle Hymn of the Republic,' it is the best poem ever adapted to the John Brown air."

The "John Brown Song," says Mr. Elson, "is a very old camp-meeting song, dating from at least 1856, and is said to have been used in Charleston, both in colored churches and among the firemen, long before the Civil War. At the outbreak of the war the Second Battalion of Massachusetts Infantry, familiarly known at that time as 'The Tigers,' received orders to occupy Fort Warren, in Boston harbor, and to place it in as good a state of defense as possible. The company possessed a glee-club, and from this club they had learned the Methodist hymn ['Say, brothers, will you meet us']. It was just the kind of rhythmic song that would fit itself to lighten labor with pick and spade and wheelbarrow, and while entrenchments were being thrown up and the rubbish of the old fort carted away, the men sang the swingy tune.

"Very soon they began to improvise verses of a less sacred character to the melody. No rhyming ability was necessary for such improvisations, since the lines are only repetitions of each other. One of the singers in the glee-club was an honest Scotchman, named John Brown. Many were the jokes that the soldiers used to play on their good-humored comrade. Finally a jest was made out of the similarity of the soldier's

name to that of John Brown of Ossawatomie, and thus the first verse arose, and the song was entitled the 'John Brown Song.'

"The services of 'The Tigers' were not accepted, as an independent battalion, by the government, and many of the men thereupon enlisted in Col. Fletcher Webster's Twelfth Massachusetts Regiment. It was this regiment that bore the song to popularity. Two definite statements from eye-witnesses, in two different cities, will prove this. The present writer has spoken with many people who first heard the tune, and in a manner which imprinted it forever in their memory, on Boston Common, when Col. Fletcher Webster's men marched across it on their way from Fort Warren to the Providence depot, to take cars for New York; he has also the testimony of many who were present, that when the same regiment marched up Broadway in New York, they halted and sang the 'John Brown Song,' and it created the wildest enthusiasm among the multitude assembled.

"It underwent another metamorphosis: Edna Dean Proctor set abolition words to the song, in honor of the more celebrated John Brown."

At last appeared Julia Ward Howe's "Battle Hymn of the Republic"; and Mr. Elson thus sums up "the evolution of the chief Northern song of the war": "A Methodist camp-meeting song, sung in some of the colored churches of the South, familiar in Charleston, and even made into a firemen's song in that city; then a camp-song of rather ribald style, carried into fame by the Twelfth Massachusetts Regiment; then an abolition ode by Edna Dean Proctor; finally 'The Battle Hymn of the Republic.'"

The statements made by Mr. Elson are abundantly supported by a narrative addressed in 1888 to the United Service Club, Philadelphia, by James Beale, who as a member of the "Webster Regiment" had a first-hand knowledge of the subject so far as it relates to that organization and to "The Tigers" above mentioned.

### "THE BATTLE HYMN OF THE REPUBLIC"

Inseparably wedded, then, to the tune of "John Brown's Body" are the words written by Mrs. Julia Ward Howe, beginning, "Mine eyes have seen the glory of the coming of the Lord." These were, in fact, inspired by the melody which she had heard on the battlefield while visiting the Army of the Potomac in 1861. The circumstances are interestingly narrated in the New York "Independent," September 22, 1898, by Florence Howe Hall:

"It was in December, 1861, that Mrs. Howe, in company with her husband, Governor and Mrs. Andrew, and other friends, visited Washington, itself almost in the condition of an armed camp. On their journey thither 'the watch-fires of a hundred circling camps' gleamed in the darkness, the railroad being patrolled by pickets. Mrs. Howe has told of the martial sights and sounds in the national capital, and of her drive to a distance of several miles from the city to see a review of our troops. An attack of the enemy interrupted the programme, and the return drive was made through files of soldiers, who occupied almost the entire road. To beguile the tedium of their slow progress, Mrs. Howe and her friends sang army songs, among others, 'John Brown's Body.' This seemed to please the sol-

diers, who surrounded us like a river, and who themselves took up the strain, in the interval crying to us, 'Good for you!' Our poet had often wished to write words to be sung to this tune, and now, indeed, had she 'read a fiery gospel writ in burnished rows of steel.'

"She slept quietly that night; but waking before dawn, found herself weaving together the lines of a poem capable of being sung to the 'John Brown' tune. Line after line and verse after verse fell into place, and Mrs. Howe, fearing that they would fade from her mind, sprang out of bed, and in the gray half-light hastily wrote down her verses, went back to bed and fell asleep again.

"When she returned to Boston, she showed them to James T. Fields, then editor of the 'Atlantic Monthly.' He suggested the title 'Battle Hymn of the Republic,' and published them promptly. In the 'Atlantic Monthly' for February, 1862, the poem is printed on the first page, but the name of the author is not mentioned; indeed, no names are appended to the table of contents. On the cover of this number the American flag is substituted for the usual design. It may interest practical people to learn that Mrs. Howe received five dollars for her poem.

"Unlike many of the songs of the Civil War, it contains nothing sectional, nothing personal, nothing of a temporary character. Its author has repeated it to audiences without number, East, West, North and South. While we feel the beauty of the lines and their aspiration after freedom, even in the piping times of peace, it is only in time of storm and stress that their full meaning shines out."

### "MARYLAND, MY MARYLAND"

James Ryder Randall, author of the words of "Maryland, my Maryland," was born in Baltimore, January 1, 1839. He was educated at Georgetown College, District of Columbia, and when quite young went to Louisiana and became professor of English and the classics in Poydras College, Pointe Coupée parish. He contributed poems to the New Orleans "Sunday Delta," and in April, 1861, wrote his song "Maryland, my Maryland." At the close of the Civil War he became editor of the "Constitutionalist," published at Augusta, Ga., and subsequently of the "Chronicle" there. In 1905-07 he was editor of the "Morning Star," New Orleans.

"Maryland, my Maryland," first published in Baltimore, was set to the fine German Burschenlied which begins:

> O Tannenbaum, O Tannenbaum,
> Wie grün sind deine Blätter!

Longfellow's translation of which, "O hemlock-tree," etc., is well known. "My Maryland" became the finest battle-song of the Southern Confederacy during the Civil War. It has been adopted as the State hymn of Maryland, the only State in the Union that possesses a distinctive anthem.

### "TENTING ON THE OLD CAMP GROUND"

Walter Kittredge was born in Merrimack, N. H., October 8, 1834. His father was a farmer, and Walter was the tenth of eleven children. His education was received at the common school. He showed a strong predilection for music at a very early age, but

never had a teacher in that art. He says in one of his letters: "My father bought one of the first seraphines made in Concord, N. H., and well do I remember when the man came to put it up. To hear him play a single melody was a rich treat, and this event was an important epoch in my child-life." Kittredge began giving ballad concerts alone in 1852, and in 1856 in company with Joshua Hutchinson, of the well-known Hutchinson family. In the first year of the Civil War he published a small, original, Union song-book. In 1862 he was drafted, and while preparing to go to the front he wrote in a few minutes both words and music of "Tenting on the Old Camp Ground." Like so many other good things in literature and art, this song was at first refused publication; but an immense popularity sprang at once from the author's own rendering of it, so that a Boston publisher employed somebody to write a song with a similar title, and in no long time the Messrs. Ditson brought out the original. Its sale reached the hundred thousands. Kittredge wrote numerous other songs. He spent his winters in traveling and singing with Joshua Hutchinson, and his summers at his pleasant home of Pine Grove Cottage, near Reed's Ferry, N. H., where he died July 8, 1905.

### "MARCHING THROUGH GEORGIA"

Henry Clay Work was author and composer of many well-known songs. "Babylon is Fallen," "Kingdom Coming," and "Marching Through Georgia," are among the lyrics which patriotism called forth from him during the Civil War, while "My

Grandfather's Clock" is a later production which had immense popularity.

This song-writer was born in Middletown, Conn., October 1, 1832. The family is of Scottish origin, and the name is thought to have come from a castle, "Auld Wark upon the Tweed," famed in the border wars. When Henry was very young his father removed to Illinois, and the boy received but an irregular education. He relates that when eleven years old he thought that, as Greek and Latin had proved of great service to the world, it would be a noble enterprise to invent a few new languages. Accordingly he invented two, one in which he used the English alphabet inverted, and one for which he made an entirely new alphabet. Only the difficulty of obtaining writing-paper on the prairie prevented them from becoming literatures as well as languages. Two years after his invention of letters young Work was taken back to Connecticut and, greatly to his delight, apprenticed to a printer. While working faithfully at the case he also found time to study harmony, and to make modest poetical contributions to papers. His first song, which brought him twenty-five dollars, belongs to this epoch. In 1865 he went abroad, and on his return he invested his then considerable fortune in the fruit-growing enterprise in Vineland, N. J. But financial and domestic misfortunes overwhelmed him, and for several years he left all the familiar scenes and associations, after which he went to New York city, where in 1875 he connected himself as composer with Mr. Cady of the former firm of Root and Cady, music publishers, who had held the copyrights of all his songs, and had lost them with their other property in

the great fire in Chicago. Mr. Cady was reëstablishing business in New York, and brought out in quick succession songs of Mr. Work's, which have had large sales. The song-writer also became a somewhat successful inventor, and a patented knitting-machine, a walking doll, and a rotary engine are among his achievements. He died in Hartford, Conn., June 8, 1884.

### "ALL QUIET ALONG THE POTOMAC"

This famous song has had many claimants; but when the matter is looked into, only two remain about whose right to it there can be any serious discussion. These are Lamar Fontaine and Mrs. Ethelinda Eliot Beers ("Ethel Lynn"). Fontaine was born at Gay Hill, Tex. In 1840 his father moved to Austin, and was secretary to General Lamar, after whom the son was named. The family removed again, and young Fontaine describes himself as fond of all the pastimes of a wild frontier life, and says it was his delight to slip away from home and live among the Indians. He became a major in the Confederate army. After the war he wrote: "I have been endeavoring to eke out a living as pedagogue, with a helpless wife and child dependent upon my daily labors, with poor pay, and a cripple too; for I received eleven wounds during the war, and have lost my right limb."

In reply to a letter from James W. Davidson, author of "Living Writers of the South," Fontaine says: "Now, the poem in question was written by me while our army lay at Fairfax Court-House, or rather the greater portion, in and around that place. On the 2d day of August, 1861, I first read it to a few of my

messmates, in Company I, 2d Virginia Cavalry. During the month of August I gave away many manuscript copies to soldiers, and some few to ladies in and about Leesburg, Loudoun county, Va. In fact, I think that most of the men belonging to the 2d Virginia, then commanded by Colonel Radford, were aware of the fact that I was the author of it. I never saw the piece in print until just before the battle of Leesburg (October 21, 1861), and then it was in a Northern paper, with the notice that it had been found on the dead body of a picket. I hope the controversy between myself and others, in regard to 'All Quiet along the Potomac to-night,' will soon be forever settled. I wrote it, and the world knows it; and they may howl over it, and give it to as many authors as they please. I wrote it, and I am a Southern man, and I am proud of the title, and am glad that my children will know that the South was the birthplace of their fathers, from their generation back to the seventh."

In a letter dated March 22, 1868, Alfred H. Guernsey, for many years editor of "Harper's Magazine," indorses Mrs. Beers's claim: "The facts are just these: The poem bearing the title 'The Picket Guard' appeared in 'Harper's Weekly' for November 30, 1861. It was furnished by Mrs. Ethel Beers, a lady whom I think incapable of palming off as her own the production of another."

Speaking on her own behalf, Mrs. Beers said: "The poor 'Picket' has had so many authentic claimants and willing sponsors that I sometimes question myself whether I did really write it that cool September morning, after reading the stereotyped announcement 'All quiet,' etc., to which was added in small type, 'A

picket shot.' This letter had the same effect on me that the agonized cry of the real mother, 'Give her the living child!' had upon King Solomon, as he dangled the baby in one hand, and flourished the sword in the other." Mrs. Beers's claim is now regarded as indisputable.

Mrs. Beers was born in Goshen, N. Y., January 13, 1827. She was a direct descendant from John Eliot, "the Apostle to the Indians." Her first contributions to the press appeared under the nom de plume of "Ethel Lynn," one easily and prettily suggested by her very Saxon Christian name. After her marriage to William H. Beers she added her husband's surname, and over the signature Ethel Lynn Beers published many poems, among the best known of which are "Weighing the Baby" and "Which Shall it Be?" Mrs. Beers died in Orange, N. J., October 10, 1879, the day on which her poems were issued in book form.

The music of her song was composed by J. Dayton, who was leader of the band of the First Connecticut Artillery, and the composer of several other melodies.

### "WE ARE COMING, FATHER ABRAHAM"

The New York "Evening Post" in its issue of July 16, 1862, published the stirring verses of this song. Two weeks before, President Lincoln had called for 300,000 volunteers, and there is little doubt that a poet had much to do with bringing them in, for the appeal was copied all over the North, with credit to William Cullen Bryant. In due time that distinguished editor published a statement that the author was John S. Gibbons.

Fame overnight has many joyous sides, but a year

later Gibbons suffered severely because of his poem. The sentiment of the mob in New York had never been friends to the antislavery cause, and when the draft riots broke out, the Gibbons home was sacked and the author and his little girls had to make their escape over the roofs.

Of the many settings of this song, that of the Hutchinson family, by whom it was first sung in public, is still preferred.

### OTHER WAR-SONGS

One of the most stirring of the marching-songs of the Civil War was the "Battle Cry of Freedom," although George Frederick Root, who wrote the words and composed the music, intended primarily to cheer the Union soldiers who had been captured by the enemy. "Tramp, Tramp, Tramp" has continued since the restoration of peace to be sung at the camp-fires of the veterans, and has been adopted by the Salvation Army. Other Federal songs of great popularity were: "Old Shady," composed by B. R. Hanby; Root's setting of "The Vacant Chair," the pathetic words written by Henry S. Washburn; and "Mother Would Comfort Me," by Charles C. Sawyer. Three million copies of the last-named song were sold before the close of the war. The Southern songs "Who Will Care for Mother Now" and "When This Cruel War Is Over" may have been identical with those published under the same titles by Sawyer.

Even a catalogue of the war-songs of the Union armies would be out of place here, however, for in a single competition, more than twelve hundred poems were submitted. The songs which had solaced the

soldiers in the field were carried back to farm and city, but the inspiration which had brought them into being ceased with the war itself. The strife ended, men turned readily to songs of sentiment and of humor, of love and of the home. The memory of battles fought was indelibly impressed on the minds of the veterans of both North and South, but for a time the favorite song was "When Johnny Comes Marching Home," a jolly, swinging melody with a refrain that all could sing. The words and music were composed by Patrick Sarsfield Gilmore, who first published it under the pen-name of "Louis Lambert"

## CHAPTER VIII

### AMERICAN SONGS AND SONG-WRITERS (CONTINUED)

Stephen Collins Foster—Negro Minstrels—John Howard Payne and "Home, Sweet Home"—"Ben Bolt"—"Rock Me to Sleep, Mother"—"Stars of the Summer Night"—"Rocked in the Cradle of the Deep"—"A Life on the Ocean Wave."

APART from the songs of patriotism, usually the product of some period of strife, the American output of song during the past half-century and more may compare favorably with that of the older nations of the world. Deterred from the composition of works in larger form, either vocal or instrumental, by the difficulty of securing a hearing, the American musician found the outlet for his inspiration in songs for the people; simple songs, not art-songs. A prodigious number were published, the melody as a rule being far superior to the words, the sales often mounting into the hundreds of thousands, enriching author and composer, and more frequently the publisher. The banality of the words has, indeed, been responsible for shortening the life of a score of "street-songs," where the melody deserved a better fate.

A mere catalogue of the names of "popular song-writers" who have achieved the distinction of seeing themselves in print, and the greater glory of being "featured" in vaudeville houses, would exceed the

compass of this chapter, in which we must confine ourselves to brief accounts of men and women whose lyric outbursts have delighted generations of Americans, and whose music is known to-day in the four quarters of the globe, however little may be known of them.

First in importance among these, at home or abroad, is Stephen Collins Foster. Who is not familiar with "Old Uncle Ned," "Old Folks at Home," "Massa's in the Cold, Cold Ground," "Old Dog Tray," and "O Boys, Carry Me 'Long"? But how many know anything of the life of the extraordinary man who wrote them? He must have passed unnoticed through the streets when from every lighted concert-room, from almost every family circle, from every hand-organ or roaming ballad-singer's lips, were poured forth his irresistible melodies. He wrote between two hundred and three hundred popular songs—more than any other American; and though they are not of equal popularity or merit, we have yet to hear one which is devoid of meaning in the words or of beauty in the air.

Stephen Collins Foster was born in Pittsburg, Pa., July 4, 1826. He was a musician almost from his cradle, and at the age of seven had mastered the flageolet without a teacher. Every instrument in turn gave up its sweetness to his touch; but he never aimed to become a distinguished performer. To compose the words and music of a song was his chief delight from boyhood. He wrote the words first, and then hummed them over and over till he found notes that would express them properly. His first published song appeared in 1842, when he was a merchant's clerk in Cincinnati; a second was published the same year in

Baltimore. The success of these impelled him to give up business and devote himself to composition for a livelihood. He returned to Pittsburg, where he married. Foster had a wide range of culture, was an eager reader, and proficient in French and German, and was somewhat of a painter. The few who became his intimates spoke enthusiastically of his varied powers; but he was retiring and sensitive. He attempted to illustrate one of his pathetic songs, and handed the sketch with the manuscript to his publisher, who looked at it a moment, and said pleasantly, "Oh! another comic song, Mr. Foster!" The artist tore up the sketch, and made no more pictures for the public.

It has been said that Foster received $15,000 for "Old Folks at Home." This is incorrect; but one publishing house paid him nearly $20,000 for those of his compositions which were issued by them. His songs have been translated into most of the European and some of the Asiatic languages.

Foster spent his last years in New York, where the most familiar sound was a strain of his own music, and the least familiar sight a face that he knew. He became somewhat improvident, and would sell for a few dollars a song that brought a large sum to its purchaser. Several of his best were composed in a back room of an old down-town grocery, on pieces of brown wrapping-paper. He died in a hospital, to which he had been carried from a hotel in the Bowery, January 13, 1864.

There is no reason for believing that Foster was directly inspired by the melodies of the negro slaves, or that he sought merely to imitate them. Recent investigations appear to show that undue prominence

has been given the influence of the negro on American music; that many of the plantation songs were of European and not African origin, and that the peculiar quality of some of the religious music affected by the negroes was due to their inability to do more than express what they had learned from the whites in a patois of music as well as of language. Foster, however, was of Southern descent through his mother, and "often," says Elson, "attended negro camp-meetings." The same authority tells us that Foster "studied the music of the colored people with assiduity." This music, Elson says, "is the direct outgrowth of American surroundings, of Southern life." Foster found a ready market for his work through the negro minstrels, those singers who gave an immensely popular form of variety show in which white men "blacked up," wore kinky wigs, and sought, with some exaggeration, to represent the characteristics of the black race as known in America.

Thomas D. Rice (1808-60) was the reputed originator of negro minstrelsy. Tradition has it that he heard a negro singing a dance-song in Cincinnati, and that in 1830, being then in Pittsburg, he borrowed the clothing of a negro porter named Cuff, and publicly gave his version of the negro's performance. The audience was mightily pleased, and the "burnt-cork" entertainment was frequently repeated. Later, Rice toured the Eastern cities, and eventually made a decided hit in London. At first this form of entertainment was known as "Jim Crow," from Rice's song:

O, Jim Crow's come to town, as you all must know,
An' he wheel about, he turn about, he do jis so,
An' ebery time he turn about, he jump Jim Crow.

Among the host of imitators who benefited from Rice's initiative was Edward P. Christy, who organized a troupe in 1842, gave performances in New York city for eight years, and met with an enthusiastic reception in London. Foster's "Old Folks at Home" was composed for Christy, and when first printed it bore Christy's name as author and composer. Foster is said to have received $500 from the minstrel for this valuable advertisement.

"O, Susanna," "The Louisiana Belle," "My Old Kentucky Home," "Gentle Annie," "Willie, We Have Missed You," and "Come Where My Love Lies Dreaming" are among the best known of Foster's songs not already mentioned. "Old Black Joe" has been extensively sung as a chorus in all parts of the world, and of late has been an especial favorite with the German singing societies in America.

### "HOME, SWEET HOME"

Though in later years John Howard Payne became the "homeless bard of home," the home of his childhood must have been delightful. He was born in New York, June 9, 1792, and was one of a large group of brothers and sisters.

While he was a little fellow, his father, William Payne, moved to East Hampton, the most easterly town in Long Island, situated upon its jutting southern fork. It was a romantic place, settled by fine New England families, who lived in amicable relations with the red men that lingered about this ancient home of the Montauk tribe. Lyman Beecher was preaching in the church upon the one wide village street when the elder Payne went there to become principal of the

Clinton Academy, then a flourishing school, one of the earliest upon the island. In this town the little Paynes roamed among pleasures, though not among palaces, and their home, which is still kept intact by the inhabitants of the quaint old place, although "homely" indeed to modern eyes, must have been quite fine enough in its day. The Payne family held a high position, and the children had the advantage of cultured society abroad as well as at home. The family moved to Boston, where the father became an eminent teacher. John Howard was a leader in sports and in lessons too. He raised a little military company, which he once marched to general training, where Major-General Elliot extended a formal invitation to the gallant young captain, who led his troop into the ranks to be reviewed with the veterans of the Revolution.

William Payne was a fine elocutionist, and in the "speaking," which formed a prominent part of the school programme, his son John Howard soon excelled. Literary tastes cropped out also, and he published boyish poems and sketches in "The Fly," a paper edited by Samuel Woodworth.

When thirteen years old, Payne became clerk of a mercantile house in New York. He secretly edited a little paper called "The Thespian Mirror." John W. Francis, in his "Old New York," says of him at this period: "A more engaging youth could not be imagined; he won all hearts by the beauty of his person, his captivating address, the premature richness of his mind, and his chaste and flowing utterance." A benevolent gentleman at his own expense sent young Payne to Union College. His career there was suddenly

closed by the death of his mother and pecuniary losses of his father. He decided to try the stage in hopes of assisting the family, and when seventeen years old he achieved success as Young Norval at the Park Theater in New York. He then played in Philadelphia and Baltimore, and was acting in Boston when his father died. He soon sailed for England, and appeared at Drury Lane Theater, when but twenty years of age. In 1826 he edited a London dramatic paper, called "The Opera Glass," and for twenty years he experienced more than the ordinary mingling of pleasant and evil fortune. Payne was much praised, but on the whole his life was sorrowful and hard. He wrote several successful dramas, and his tragedy of "Brutus," which was written for Edmund Kean, has continued to be played occasionally.

While Charles Kemble was manager of Covent Garden Theater, in 1823, he bought a quantity of Payne's writings. Among them was a play entitled "Clari, the Maid of Milan." Payne was almost starving in an attic in the Palais Royal, Paris, when at Kemble's request he altered this play into an opera, and introduced into it the words of "Home, Sweet Home." It contained two stanzas—a third and fourth—which have since been dropped. Miss Tree, elder sister of Mrs. Charles Kean, was the prima donna of the opera, and sang the song. It won for her a wealthy husband, and enriched all who handled it, while the author did not receive even the £25 which he reckoned as the share that this opera should count in the £230 for which he sold his manuscripts. One hundred thousand copies of the song were sold in a single year, and it brought the original publisher two thousand guineas

(over $10,000) within two years from its publication. Payne returned to this country in 1832, and nine years later he received the appointment of American consul at Tunis, Africa. He was recalled in 1845 and reappointed in 1851. He died at Tunis, April 10, 1852.

In 1883 Payne's remains were brought to the United States. They lay in state in New York, and were then taken to Washington and entombed, with appropriate ceremonies. The incident recalled to an old concert-goer a scene in that city in December, 1850, when Jenny Lind sang "Home, Sweet Home," with Payne in a front seat.

Parke, in his "Musical Memoirs," says that the air to which "Home, Sweet Home" is set is from a German opera; but other authorities agree in calling it a Sicilian air adapted by Sir Henry Rowley Bishop. Donizetti introduced a slightly altered form of the air into his opera of "Anna Bolena," at the suggestion of Madame Pasta, the celebrated singer.

Without entering into controversy regarding the authorship of the air, it seems only fair, in the light of more recent investigation, to say that Bishop asserted his claims in the most unmistakable way. The late Charles Mackay gives the Bishop version of the origin of the melody, and quotes Sir Henry as saying that in early manhood he had been engaged by a London house to edit a collection of the national music of all countries. In the course of his labors he discovered that he had no Sicilian air, and as a Sicilian melody had been announced, Sir Henry thought he would invent one. The result was the now well-known air of "Home, Sweet Home," which he arranged to the verses of Payne. Believing the air to be

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AN OLD SONG

From the Painting by Walther Firle

Sicilian and non-copyright, other publishers issued the song in cheaper form, but the London publisher brought actions against them which he won on the sworn evidence of Sir Henry Bishop, who declared himself to have been the composer.

Charles Mackay declares that this song "has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it."

### "BEN BOLT"

The name of Thomas Dunn English has long been familiar to American students of letters, but till somewhat recently was not generally associated with this widely popular song. The music appeared with only the composer's name attached, and that has often been given incorrectly.

Thomas Dunn English was born in Philadelphia, June 29, 1819. He received the degree of M.D. from the University of Pennsylvania in 1839, was called to the bar in 1842, and was a practising physician in Newark, N. J., from 1859. He was for years devoted to literary pursuits, as author, editor, and contributor to various periodicals. A selection from his historical poems was published in New York (1882) under the title of "American Ballads."

"Ben Bolt" was written in 1843. Its author was visiting in New York, and N. P. Willis, who with George P. Morris was editing the "New Mirror," asked him for a gratuitous contribution, and suggested that it be a sea-song. English promised one, and on returning to his home, attempted to make good his

word. Only one line that smacked of the sea came at his bidding; but at a white heat he composed the five stanzas of "Ben Bolt," as it now reads, betraying the original intention in the last line of the last stanza. Within a year the poem had been reprinted in England, and its author then thought it might be a still greater favorite if set to appropriate music. Dominick M. H. Hay wrote an air for it, which was never printed; and English wrote one himself, which, although printed, had no sale. It was written entirely for the black keys. In 1848 a play was brought out in Pittsburg, Pa., called "The Battle of Buena Vista," in which the song of "Ben Bolt" was introduced. A. M. Hunt, an Englishman, connected with western journalism, had read the words in an English newspaper, and gave them from memory to Nelson Kneass, filling in from his imagination where his memory failed. Kneass adapted a German melody to the lines, and they were sung in the play. The drama died, but the song survived.

A music publisher of Cincinnati obtained the copyright, and it was the business success of his career. In theaters, concert-rooms, minstrel-shows, and private parlors nothing was heard but "Ben Bolt." It was ground on hand-organs, and whistled in the streets, and "Sweet Alice" became the pet of the public. A steamboat in the West and a ship in the East were named after her. The steamer was blown up, and the ship was wrecked; but Alice floated safely in the fragile bark of song. The song went abroad, and obtained great popularity in England. The streets of London were flooded with parodies, answers, and imitations, printed on broadsides, and sung and sold by curbstone minstrels. A play was written there, based

upon it, and as late as 1877 a serial novel ran through a London weekly paper of note, in which the memories evoked by the singing of "Ben Bolt" played a prominent part in the catastrophe. English died in Newark, April 1, 1902.

Nelson Kneass came of a good family, but preferred a semi-vagrant life. He was a teacher of music in New York, and a singer in the Park Theater, and afterward became a negro minstrel. He was a jolly, companionable fellow, "nobody's enemy but his own," and ended a precarious existence in poverty. He always complained that he received but a trifle for the music. The author of the words never received anything, not even a copy of the published song, and when he complained of mutilation in the words, he was told that they were decidedly improved!

### "ROCK ME TO SLEEP, MOTHER"

Mrs. Elizabeth Akers Allen, first known to the literary world under the pen-name of "Florence Percy," was born in Strong, Maine, October 9, 1832. In 1860 she married Paul Akers, the sculptor, who died within a year. She afterward married E. M. Allen, of New York.

While in Italy, she sent to the Philadelphia "Saturday Evening Post" her song "Rock me to Sleep, Mother." It was published, and immediately became immensely popular. Within six years from that time, several persons had so identified themselves with the favorite as to imagine that it had been evolved from their own inner consciousness. The most persistent of these claimants was one Hon. Mr. Ball, of New Jersey, who in a many-columned article in the New York

"Tribune," and in the most absurd pamphlet ever written, attempted to prove that that mother was his mother, and the lullaby was one she sang or might have sung to him. In a witty and convincing reply in the New York "Times" of May 27, 1867, the lady's claim is not much insisted upon, it being deemed unnecessary, but the Hon. Mr. Ball's "title to Mrs. Akers's mansion in the literary skies" is disposed of forever. The reply was written by William D. O'Connor, of Washington, who apprised Mrs. Allen of his friendly act only after the manuscript had been sent to the printer.

This song has been set to music by many composers, and made merchandise by as many publishers; but its author never received for it any compensation except the five dollars paid her by the journal in which it originally appeared. The Messrs. Russell & Co., of Boston, who published the well-known air to it, composed by Ernest Leslie, acknowledged that they had made more than four thousand dollars on the song, and they sent a messenger to Mrs. Allen, offering five dollars apiece for as many songs as she would write for them, which should be equally popular. The royal offer was not accepted then; but when Mrs. Allen was a homeless widow, with two children in her arms, she sent the firm a little song—which was promptly rejected, with the simple comment that they "could make nothing of it."

The air preferred is the production of J. Max Müller, son of a noted German composer. He was born in Altenburg, Germany, June 19, 1842, received a musical education, and came to the United States in 1860. On the breaking out of the Civil War he en-

listed in the Twenty-ninth New York Volunteers, and subsequently was on the staff of General Steinwehr. He participated in many of the battles of the Army of the Potomac, and composed many songs while in the field. In 1866 he settled in West Chester, Pa., where he taught music.

### "STARS OF THE SUMMER NIGHT"

These peculiarly melodious words are from Longfellow's "Spanish Student," and the air which suits them so finely was written by Alfred H. Pease, one of the most melodious of American composers. He was born in Cleveland, Ohio, about 1838. When very young he manifested great love for music and considerable power of producing it. Before he was six years old he could play melodies upon the piano, improvising unique variations. Yet his friends were so opposed to his becoming a professional musician that he was educated without reference to this inclination. At the age of eighteen he left college, and went to Europe for his health. His studies were completed in Germany, in whose musical atmosphere his ruling passion became so strong that the consent of his parents was finally obtained, and he devoted himself to music under the most eminent masters. He composed the music of more than eighty songs, but is best known as a writer of opera and orchestral music, and as an accomplished pianist. Pease long resided in New York. He died in St. Louis, July 13, 1882.

Besides the songs of home, of love, and of sentiment in general, many of the best of sea-songs in English are the work of American poets and musi-

cians. Of these, the two following are of world-wide fame.

### "ROCKED IN THE CRADLE OF THE DEEP"

Mrs. Emma Willard was an eminent teacher, and author of several well-known schoolbooks and other works. Of all that she wrote, the best-known production is this noble song. Mrs. Willard's maiden name was Hart. She was born in Berlin, Conn., February 23, 1787, and died in Troy, N. Y., April 15, 1870. John Lord's biography of her is accompanied by two fine presentations of her striking face.

"Rocked in the Cradle of the Deep" was written during Mrs. Willard's passage home from Europe, in 1830. The Duke de Choiseul was on board the vessel, and hearing her repeat the first two lines, urged her to finish the song. He composed music for it, but his air has been supplanted by the more appropriate melody of Joseph Philip Knight (1812-87), with which alone it is now associated. Knight was an Englishman. He composed many fine songs, those that relate to the sea being especially good. He taught music in Mrs. Willard's school, and also in New York city.

### "A LIFE ON THE OCEAN WAVE"

Epes Sargent, author of this song, was born in Gloucester, Mass., September 27, 1812. He was well known as the author of much graceful prose and verse, and the editor of several fine collections. He was a journalist and long resided in Boston, where he died December 31, 1880. What follows is Sargent's own history of the song:

" 'A Life on the Ocean Wave' was written for Henry Russell. The subject of the song was suggested to me as I was walking, one breezy, sun-bright morning in spring, on the Battery, in New York, and looking out upon the ships and the small craft under full sail. Having completed my song and my walk together, I went to the office of the 'Mirror,' wrote out the words, and showed them to my good friend, George P. Morris. After reading the piece, he said, 'My dear boy, this is not a song; it will never do for music; but it is a very nice little lyric; so let me take it and publish it in the "Mirror." ' I consented, and concluded that Morris was right. Some days after the publication of the piece, I met Russell. 'Where is that song?' asked he. 'I tried my hand at one and failed,' said I. 'How do you know that?' 'Morris tells me it won't answer.' 'And is Morris infallible? Hand me the piece, young man, and let us go into Hewitt's back room here, at the corner of Park Place and Broadway, and see what we can make out of your lines.'

"We passed through the music store. Russell seated himself at the piano; read over the lines attentively; hummed an air or two to himself; then ran his fingers over the keys; then stopped as if nonplussed. Suddenly a bright idea seemed to dawn upon him; a melody had all at once floated into his brain, and he began to hum it, and to sway himself to its movement. Then striking the keys tentatively a few times, he at last confidently launched into the air since known as 'A Life on the Ocean Wave.' 'I've got it!' he exclaimed. It was all the work of a few minutes. I pronounced the melody a success, and it proved so. The copyright of the song became very valuable,

though I never got anything from it myself. It at once became a favorite, and soon the bands were playing it in the streets. A year or two after its publication, I received from England copies of five or six different editions that had been issued there by competing publishers."

# CHAPTER IX

## AMERICAN SONGS AND SONG-WRITERS (CONCLUDED)

"The Old Oaken Bucket"—"The Old Sexton"—"Rain on the Roof"—"Woodman, Spare that Tree"—"Trancadillo"—"Sparkling and Bright"—"The Rainy Day."

### "THE OLD OAKEN BUCKET"

A VOLUME by Samuel Woodworth, published in New York with a eulogistic introduction by George P. Morris, contained one hundred poems save one, and the lacking one is the only poem of Woodworth's known to fame—"The Old Oaken Bucket," which was not then in existence.

Woodworth was born in Scituate, Mass., January 13, 1785. His father was a farmer, and very poor. At fourteen Samuel had picked up but little reading, writing, and arithmetic, when he began to make rhymes which the village authorities—the minister and the schoolmaster—saw and pronounced remarkable. The minister took him into his own family, and instructed him in English branches and Latin; but verse-making kept him from study. The minister tried to raise money enough to carry him through college, but the undertaking failed. Woodworth chose the calling of a printer, but at the end of his apprenticeship in a Boston office he had wearied of the arduous work. He planned a journey to the South, and a friend who

had often given him the same kind of assistance supplied a purse that would take him a little way. He vainly asked for work at the printing-offices along his route, and arrived in New Haven with blistered feet and an empty pocket. With additional funds from his generous friend, he continued his journey to New York, where he found work and a still further loan awaiting him. He next established at New Haven (1807) a weekly paper, procuring an outfit on credit. It was called the "Belles-Lettres Repository," and was dedicated to the ladies, but the brothers, lovers, and husbands failed to buy, and a crash, of course, ensued. Woodworth made other unsuccessful endeavors of the same kind, and at length he became associate editor of the New York "Mirror," and subsequently edited several other periodicals.

"The Old Oaken Bucket" was written in the summer of 1817, when Woodworth, with his family, was living in Duane Street, New York city. One hot day, he came into the house, and pouring out a glass of water, drained it eagerly. As he set it down, he exclaimed, "That is very refreshing, but how much more refreshing would it be to take a good, long draught from the old oaken bucket I left hanging in my father's well, at home."

"Selim," said his wife, addressing him by his pen-name, "wouldn't that be a pretty subject for a poem?"

At this suggestion, Woodworth seized his pen, and as the home of his childhood rose vividly to his fancy, he wrote the now familiar words. The name of Frederick Smith appears as composer of the air, but he was merely the arranger. The melody is adapted from Kiallmark's music written for Moore's "Araby's

Daughter." Woodworth died in New York, December 9, 1842.

### "THERE'S NAE ROOM FOR TWA"

This Scotch-sounding ballad dates from 1852, and is attributed to Gertrude Danby and Gustave Satter. Of the former, the author of the words, all record is lost. Satter was once a well-known musician, who was born in Triest about 1825, and came to New York city many years ago. He gave his first concert in the music store of G. Schirmer, on Broadway. He exhibited much musical genius, and was especially famed for the ease and rapidity with which he read music at sight. He spent much time in Europe, and later resided in Savannah, Ga.

### "THE OLD SEXTON"

Park Benjamin, author of the words of "The Old Sexton," was born in Demerara, British Guiana, August 14, 1809. His parents had removed there from New England, and on account of illness in his infancy, which resulted in serious lameness, Park was sent to his father's home in Connecticut for medical treatment. He studied at Harvard and Trinity colleges, and began to practise law in Boston. He soon left the profession, devoted himself to literary pursuits, and became founder, editor, or contributor of several American magazines. His lyrics attained wide popularity, but have never been collected; some of them, it is said, have not even been in print, but have descended from school-boy to school-boy as declamations. He died in New York, September 12, 1864. "The Old Sexton"

was written expressly for Henry Russell, who composed the music.

### "RAIN ON THE ROOF"

Coates Kinney, author of "Rain on the Roof," was born in Yates county, N. Y., November 24, 1826. He obtained a liberal education, and became a teacher, an editor, and a lawyer. In the Civil War, he was a paymaster in the Federal army, and at its close he left the service with the brevet of lieutenant-colonel. He published several volumes of poems. He died in 1904.

Kinney gives this account of the origin of the song: "The verses were written when I was about twenty years of age, as nearly as I can remember. They were inspired close to the rafters of a little story-and-a-half frame house. The language, as first published, was not composed—it *came*. I had just a little more to do with it than I had with the coming of the rain. The poem, in its entirety, came and asked me to put it down, the next afternoon, in the course of a solitary and aimless squandering of a young man's precious time along a no-whither road through a summer wood. Every word of it is a fact, and was a tremendous heart-throb."

The verses were sent to Emerson Bennett, at that time editor of the "Columbian," at Cincinnati, who threw them aside, as not being quite up to the "Columbian's" standard! A few days later, the publisher of the paper, Penrose Jones, rummaging in the drawers of rejected manuscripts, came across Kinney's, and holding it up, asked, "What the dickens do you mean, Mr. Bennett, by putting this in here?" The next day it went into print in the "Columbian," and immediate-

ly afterward it went all over the world. These words have been set to music by various composers. The version of James G. Clark is the one that has survived.

### "'TIS SAID THAT ABSENCE CONQUERS LOVE"

Frederick William Thomas, author of the words of this song, was born in Providence, R. I., October 25, 1808. He passed his infancy in Charleston, S. C., and his youth in Baltimore. In 1830 he removed to Cincinnati. Later he removed again to the South. He was a lawyer, an editor, a professor, a Methodist minister, a librarian, a lecturer, and a stump-speaker; and through and amid all of these callings he was a prolific writer of prose and verse. At the close of the Civil War he was editing the "South Carolinian," at Columbia. He died in 1866.

The familiar verses "'Tis said that absence conquers love" appeared about 1830, and were set to music by E. Thomas.

### "WOODMAN, SPARE THAT TREE"

George P. Morris's songs have in them the something which lives in the memory and the heart. They seem like happy accidents of a mind that could arrange and make available the talent of other men, rather than originate. With N. P. Willis he conducted the New York "Mirror," the "New Mirror," and the "Home Journal." Samuel Woodworth, whose "Old Oaken Bucket" is founded on the same sentiments that make Morris's songs popular, started the "Mirror" with him, when Morris was but twenty-one years old; but Woodworth soon left the firm. Morris was born in Philadelphia, October 10, 1802, but his life is en-

tirely associated with New York city, where he died July 6, 1864.

The following is his own account of the way in which "Woodman, Spare that Tree" came to be written: "Riding out of town a few days since, in company with a friend, who was once the expectant heir of the largest estate in America, but over whose worldly prospects a blight has recently come, he invited me to turn down a little romantic woodland pass, not far from Bloomingdale. 'Your object?' inquired I. 'Merely to look once more at an old tree planted by my grandfather, near a cottage that was once my father's.' 'The place is yours, then?' said I. 'No, my poor mother sold it'—and I observed a slight quiver of the lip at the recollection. 'Dear mother!' resumed my companion, 'we passed many, many happy days in that old cottage; but it is nothing to me now. Father, mother, sisters, cottage—all are gone!' After a moment's pause he added, 'Don't think me foolish. I don't know how it is, I never ride out but I turn down this lane to look at that old tree. I have a thousand recollections about it, and I always greet it as a familiar and well-remembered friend. In the by-gone summer-time it was a friend indeed. Its leaves are all off now, so you won't see it to advantage, for it is a glorious old fellow in summer, but I like it full as well in winter-time.'

"These words were scarcely uttered, when my companion cried out, 'There it is!' Near the tree stood an old man, with his coat off, sharpening an axe. He was the occupant of the cottage. 'What do you intend doing?' asked my friend, in great anxiety. 'What is that to you?' was the blunt reply. 'You are not

going to cut that tree down, surely?' 'Yes, I am, though,' said the woodman. 'What for?' inquired my companion, almost choked with emotion. 'What for? Why, because I think proper to do so. What for? I like that! Well, I'll tell you what for. This tree makes my dwelling unhealthy; it stands too near the house. It renders us liable to fever and ague.' 'Who told you that?' 'Dr. S——.' 'Have you any other reason for wishing it cut down?' 'Yes—I am getting old; the woods are a great way off, and this tree is of some value to me to burn.' He was soon convinced, however, that the story about the fever and ague was a mere fiction, for there had never been a case of that disease in the neighborhood; and was then asked what the tree was worth for firewood. 'Why, when it's down, about ten dollars.' 'Suppose I make you a present of that amount, will you let it stand?' 'Yes.' 'You are sure of that?' 'Positive.' 'Then give me a bond to that effect.' I drew it up, it was witnessed by his daughter, the money was paid, and we left the place with an assurance from the young girl, who looked as smiling and beautiful as a Hebe, that the tree should stand as long as she lived."

Henry Russell composed the appropriate melody. In connection with it he relates the following: "After I had sung the noble ballad of 'Woodman, Spare that Tree,' at Boulogne, an old gentleman among the audience, who was greatly moved by the simple and touching beauty of the words, rose and said, 'I beg your pardon, Mr. Russell, but was the tree really spared?' 'It was,' said I. 'I am very glad to hear it,' said he, as he took his seat amidst the applause of the whole assembly."

### "TRANCADILLO"

The words of this song were written by Caroline Howard Gilman, who was the daughter of Samuel Howard, and was born in Boston, October 8, 1794. When sixteen years old, she wrote a poem, "Jephtha's Rash Vow," soon followed by "Jairus' Daughter," both of which were published in the "North American Review." In 1819 she married the Rev. Samuel Gilman, and removed to Charleston, S. C. She published a series of volumes of prose and poetry, most of which are embodied in "Poems and Stories by a Mother and Daughter" (1872). After the Civil War Mrs. Gilman resided in Cambridge, Mass. Of her little song "Trancadillo" she writes: "The following graceful harmony, long consecrated to Bacchanalian revelry, has been rescued for more genial and lovely associations. The words were composed for a private boat-party at Sullivan's Island, South Carolina, but the author will be glad to know that the distant echoes of other waters awake to the spirited melody. A portion of the original chorus has been retained, which, though like some of the Shakespearian refrains, seemingly without meaning, lends animation to the whole." She died in Washington, September 15, 1888.

The air of "Trancadillo" was composed by Francis H. Brown, a New York composer and music-teacher, who later resided in Stamford, Conn.

### "SPARKLING AND BRIGHT"

Charles Fenno Hoffman, author of "Sparkling and Bright," was born in New York city, February 7,

1806. When he was eleven years old, he was one day down upon the Cortlandt Street pier watching a steamboat coming in. He sat with his feet swinging over the side, and one of his legs was crushed by the boat; yet he afterward became noted for grace in outdoor sports. He was graduated at Columbia College, studied and practised law in New York, and established the "Knickerbocker Magazine," which he edited for a while. He devoted himself to literature until about 1850, when he was attacked by a mental disorder and became an inmate of an insane asylum. He died in Harrisburg, Pa., June 7, 1884. The music with which "Sparkling and Bright" has always been associated was composed for these words by James B. Taylor.

"Smoking Away," written by Francis M. Finch, has long been familiarly sung to the air of "Sparkling and Bright." Finch was born at Ithaca, N. Y., June 9, 1827, was educated at Yale, was admitted to the bar, and began to practise law in his native town. He was collector of internal revenue for the 26th district of New York, 1861-65, and was for many years a judge of the Court of Appeals in that State. As counselor to Ezra Cornell he assisted in the organization of Cornell University. He wrote the well-known poems "Nathan Hale" and "The Blue and the Gray." He died in Ithaca, July 31, 1907.

### "THE RAINY DAY"

The author of "The Rainy Day," Henry Wadsworth Longfellow, was born in Portland, Maine, February 27, 1807. He was for many years professor of modern languages and literature at Harvard, and resided in Cambridge till his death, March 24, 1882. The main

facts of his life and work are too well known, or too easily accessible, to need presentation here.

The music is by William Richardson Dempster, who was born in Keith, Scotland, in 1809. He spent his early life in Aberdeen, where he was apprenticed to a quill-maker, but followed the bent of his own genius in quitting his trade and devoting himself to music. He emigrated to the United States, remained several years here, and afterward, by frequent voyages, spent his life about equally on the two sides of the Atlantic.

One of his earliest successful publications was his music for Tennyson's "May Queen," and the frequent songs introduced in Tennyson's longer poems became his especial favorites for composition. His musical setting of these is the work by which he is best known, and his own singing of them constituted the chief attraction of his concerts. Their popular success was much greater in America than in Great Britain. His voice lacked the strength and volume necessary in a large hall, but in parlor singing his performances were exquisitely effective.

In his early professional life Dempster was greatly aided and encouraged by Mrs. Isabella Browning, a pianist of note, who at that time was at the head of musical affairs in Aberdeen. In his later years the income from his published music made him independent. He died in London, March 7, 1871, surrounded by friends to whom he had long endeared himself by his warm-hearted and genial disposition.

Other favorites of former days, and songs now loved and sung, whether the gift of a past generation or of our own time, deserve a place in any survey of

this kind, and but for the limits prescribed to the present work some of them would have been included here. The aim has been, not the presentation of an exhaustive list, but to show by selected examples something of the origin and development of this form of American music, that its varied character may appear in proper relation to musical history in its general aspects as outlined in this series.

# SPECIAL ARTICLES

## I. NATIONALITY IN MUSIC

Distinctively American Music, Like the American Nation, is "yet to be"—Composers the Mouthpieces of Their Contemporaries—No Significance Attaches to Negro or Indian Melodies—Hopeful Outlook for the Coming Generation of American Composers.

MORE than two centuries of continuous constructive progress have been required to bring music in America to its present state of scientific development, for time alone can produce men of genius and inspiration necessary to produce great art. Of all the arts, music is admittedly the last to develop in any given civilization; but one would hardly be justified in inferring from this that the degree of perfection exhibited in the music of any given nation depends necessarily on the higher or lower state of civilization to which that nation has attained. Composers, like poets, are the children of their times, and are greatest when they most vividly reflect the dominant spirit of their race and age.

History colors every branch of art, and none more than the art of music, the most simple and spontaneous mode of giving expression to a natural feeling or emotion. Quite independently of the state of civilization in which they live, men naturally sing of that of which their heads and hearts are full; so that we find

in those countries where the art of music is most scientifically cultivated, and has attained its highest development, the characteristics of what may be termed national or folk-music most strictly preserved among the less educated classes. Whether the relations of cause and effect which have been attributed to the simultaneous presence in a country of a large amount of folk-music, and of a distinctive and well-defined national school of music are properly so attributable or not, the history of music proves that those countries which are most rich in national or folk-melodies have, as a rule, produced the greatest composers; or, in other words, that the best music has been written in countries where the greatest amount of national feeling prevails. So strongly marked, indeed, is this fact that one is almost tempted to state as axiomatic that music to be great must in a certain sense be national, and that there can be no national music without a strongly marked and uniform national feeling.

Folk-music, which comes to us oftentimes from so remote a past that its primary origin is practically undiscoverable, is an effect and not a cause of this national feeling. And the same cause which leads a people united in patriotic sentiment and racial instinct to express the first simple emotions of their heart in song, produces in time the great composer—the more finished product, the more perfect flower of the artistic seed thus sown. The popular airs of a nation might well be called the unconscious soul-utterances of the people; for their authors are for the most part unknown. Such airs grow and develop almost unawares; their very existence in most instances is due to some great national crisis, to some wave of national

feeling or emotion. At times they emerge from the fiery crucible of a nation's anguish; at other times the irrepressible outburst of a nation's joy gives them being.

But if such tunes or melodies could indeed be the origin, basis, or foundation of a school of music in themselves, and apart from the innate feeling of national union of which they are the expression, we should long ago have had a national school of music in America; for, as has been justly observed, there is in this country an almost inexhaustible store of folk-music of various kinds on which the American composer might draw for thematic material were he so minded.

National music has been defined by an eminent critic as that music which, appertaining to a nation or tribe whose individual emotions and passions it expresses, exhibits certain peculiarities more or less characteristic which distinguish it from the music of any other nation or tribe. Taking this definition as a standard or measure of our musical productiveness up to the present time, it can hardly be maintained that we have as yet produced any music which could properly be called distinctively national; and for this reason, perhaps more than for any other, we have not as yet produced any music which with propriety might be called great. As we have seen above, it is those countries where music, however simple in form and structure, has been a part of the everyday life of the great majority of the people, an inheritance which has come to them with their national traits and characteristics, where it is a means of expression for a feeling or emotion more strongly marked than ordinary, that

have produced the greatest musical minds. In such countries the composer has become, as it were, the mouthpiece of the feelings of his contemporaries, and has voiced the unexpressed emotions and impulses of many generations.

Musical development brought about in this way, from the bottom upward, is logical and consistent. But in America the process would seem to have been reversed. With us, music, beginning by being the recreation, fad, or fancy of the more cultivated classes, has in a manner filtered down until it has reached the level of the great mass of people, who are just beginning to realize and appreciate what music means, but have not as yet had the time or the cultivation necessary to understand or utilize its possibilities as a medium of emotional expression. Such a development is both illogical and inconsistent, and one is tempted to believe that before music in America can attain and compass a distinctive national expression, it must be built up in this country, as it has been in others, from the basis and foundation of a feeling expressed by the people themselves in popular airs, which might justly fall under the definition above given of national music.

But that feeling which finds vent at times of great national emotion in outbursts of patriotic song—such a feeling this country is as yet too young to have developed. To this more than to any other reason it is due that we have little or no nationality in music, generally speaking, and are so ready to assimilate what seems good to us in the work of others.

The American people is now: the American nation is yet to be. Until we shall finally and once for all have done away with hyphenated nationalities and

a consequently divided national feeling, we cannot expect to have a uniform feeling which shall be distinctly American, and readily recognizable as such in expression. Further than this, until this feeling is generated by the slow process of assimilation and progress, we can hardly hope to have a distinctive national school of music. The Civil War was certainly a national crisis, great enough to have produced some expression of feeling in music which might have been enduring; but as the cause of that strife was a divided national feeling, few of the airs—some of them striking enough—produced at the time have lived.

The fact that music in America has not developed correspondingly with the other arts, that up to the present time the country has produced great painters, architects, and sculptors, great poets and men of letters, great scientists and philosophers, but no great musician, has been already frequently noted and commented on. Allowing that this is true in regard to music—and the causes outlined above would seem all-sufficient to account for the fact—can it be maintained that if the productions in other branches of art have been of greater intrinsic value they have been in any sense more national? Have we indeed as yet produced any distinctively national art in any branch? To take literature for an example: if we allow—as it may well be claimed would be just—that only of late, comparatively speaking, and with few writers has there appeared a distinctively American school of literature, and that the great minds who, beginning with the Revolution, elevated American literature into a commanding position, were an exotic rather than an indigenous growth, the reflex of an older civilization

rather than the product of a new one, can it not be said with fairness that music, admittedly the last art to develop in a new civilization, is even now, in this country, in its proper relative position as regards the other arts, just beginning to make itself felt and recognized as a purely indigenous product?

From this standpoint one is inclined to contend that neither the negro melodies nor the Indian melodies which seem to have most impressed Dvořák in his musical researches in this country, and which have been cited as the possible basis of a national school of music, have any significance whatever, or in any degree reflect national feelings or characteristics. The Indian melodies represent a dying race, whose influence upon or even connection with this country as a nation has long since passed away. The negro melodies are imported exotics called into being by circumstances entirely different from any with which we have to do today; while the creole melodies which exist in great and distinctive variety are by no means indigenous, but are grafted into the tree of our civilization rather than natural to it. Such airs may be popular because, being primitive in form, they are readily appreciable to people without musical cultivation, but to say that on this account they are in any sense national, or could be made so, is surely a mistake. It is all very well, too, to say that that music is national which is most popular with the nation; but if this be true, why do melodies like "Annie Rooney" and "Ta-ra-ra-ra Boom-de-ay," which have certainly been whistled by the entire community, fade away and disappear, leaving no trace in our musical recollection, no impress upon our musical thought?

But other causes have been at work to hinder and retard musical growth and development in this country relatively to the other arts. Traces of the old Puritan feeling which regarded music as a snare and a bedevilment are still readily discernible among us. Up to the present time, also, the Anglo-Saxon has been the dominating racial influence among us, and the Anglo-Saxon race is, as a rule, unmusical. It is also a curious fact that no great music has ever been written by people living under a republican form of government. The Swiss, for example, have not, as yet, made any great impression in the larger forms of music; but Hans Huber and Jacques Dalcroze have done some fine work. As regards our nation we may say that the American democracy is *sui generis;* nothing like it has ever existed before, and for this reason we are in a position to create precedent for ourselves.

Another reason for our lack of musical productiveness lies in the fact that this country is only just beginning to develop a leisure class. Music is the natural expression, the wordless language, of a part of our being which our business and commercial pursuits have not only not fostered but have of necessity kept in the background. The development of musical taste among the people during the last thirty years has gone hand in hand with the formation of the leisure class above referred to. We must have leisure before we can enjoy; for enjoyment, properly speaking, is the legitimate exercise of our higher faculties. Again, until very recently it has been almost, if not quite, an impossibility for an artist to obtain the musical training necessary for the proper exercise of his profession in this country. Having therefore been obliged to go

abroad to get what has hitherto been inaccessible to them here, our musicians have naturally been too ready simply to reflect the characteristics of the surroundings under which their artistic training has been acquired, or, at any rate, have begun by so doing. And in this connection it must be said that it is much to be regretted that the music which has hitherto been produced in this country has been considered good, or the reverse, solely by comparison with foreign products and judged by a foreign standard; for until quite recently there has seemed to be an ineradicable impression on the minds of Americans to the effect that the American musician, as such and because such, was to be discouraged and decried.

It is national pride as well as national feeling that begets national art. Confidence in a national ability is undoubtedly an incentive and stimulus to artistic effort in any nation. Perhaps this is what music in this country most needs to-day. When we are willing to admit, as do the French in regard to themselves (and it is due to the willingness to make the admission that France is to-day the center of the art-producing world), that the work of Americans of itself can be good and considered equal to the works of others when judged by the same standard of excellence, we shall then stand a better chance as a nation of having a musical art in this country which shall be distinctively national, because encouraged and supported by national confidence and pride. Further than this, we must needs first develop a musical atmosphere of our own in which they can work, before we can expect our American musicians, with the foreign training and experience which is at present a necessity, to turn out

musical material which shall be characteristically national or even individual.

As a people we have an eminently original and constructive faculty. This is strongly marked, and when the rapid civilizing and developing processes which we are now undergoing shall have given us more leisure and broadened our perceptions to the extent of enabling us to see in the cultivation of the arts in general, and of music in particular, one of the noblest fields for the exercise of human energy, we can confidently hope to see the American composer take a place in the world of music commensurate with that which has been won by American workers in other branches of art.

To be recognized and acknowledged as the interpreter in music of the sentiment and feeling of a nation is surely a noble ambition; for vital truth and philosophy underlie the saying, "Let me but write the songs of a nation, and I care not who makes its laws."

## II. THE EVOLUTION OF THE ORCHESTRA

Long Ages of Development—Instruments of Savage Peoples—Of Ancient Civilized Nations—Definition of an Orchestra—Medieval Music—Early Orchestration—Monteverde, Bach, Handel, Haydn—Mozart, Schubert, Berlioz, Wagner—The Modern Orchestra.

WHEN we listen to a modern orchestra of a hundred men playing twenty or more kinds of instruments—violins, violas, violoncellos, double basses, harps, flutes, bassoons, clarinets, oboes, English and French horns, trumpets, trombones, tubas, bass and snare drums, kettledrums, triangles, and cymbals—it seldom occurs to us that, just as the old giant oak in the forest grew from an insignificant acorn, so this Wagnerian orchestra is the outcome of a process of evolution lasting thousands of years, during which the crude inventions of savage and ancient civilized nations gradually developed into the nearly perfect orchestral instruments known to us. Surely, in the wide range of musical studies, none more appeals to the imagination than does the story of this evolution; yet this story has, so far as we know, never been written in a connected way. An ample subject for a large volume, in the present paper only the most important points can be briefly noticed.

There are two methods of studying the origins of

things. We can read the records of ancient civilized nations, or we can go among savages, who, according to the modern scientific doctrine, represent stages of culture through which our own ancestors have passed. Among the primitive tribes of each continent we find a great variety of instruments, some of which are of grotesque shape and no real value, while others somewhat resemble ours, and were probably the germs from which ours have grown. Explorers tell us of instruments shaped like snakes and other animals; of rattles made of gourds filled with pebbles or seeds; of flutes made of the hollow bones of animals; of ivory horns, conch trumpets, pan-pipes—tubes of bark or bamboo; of banjos, gongs, tam-tams, and drums in endless variety. It would be foreign to our purpose to describe or even to enumerate all these instruments. The only question which directly concerns us is, "Have explorers found among the savage and semicivilized peoples any regular bands or orchestras?"

In a crude sense this question can be answered in the affirmative. A sort of military band is said to be not uncommon at the courts of African chiefs. Thus we read of a band of "sixteen men—fourteen tubes and two drums"; another of "twelve flutes and five drums"; another of "five reed pipes, two gourds which are filled with stones and shaken like rattles"; and still another of "four large drums, four cymbals, six oboes, and small children rattling baskets in time." Some of these primitive bands even have conductors who beat time loudly by stamping on a board or hitting a resonant object with a stick. It is hardly necessary to say that bands like these cannot be called orchestras even by courtesy. No such trifles as melody, harmony, in-

strumentation, and tone-coloring are considered in their performances. Their chief object is to gratify the sense of rhythm and the love of noise and excitement. In this stage of musical culture the drum is the favorite instrument; in one case we read of a band of sixty-four kinds of drums which made a noise resembling thunder; whence we may infer that Berlioz, after all, was a modest tyro when he startled Europe with a requiem including in its instrumental forces two bass drums and eight pairs of kettledrums.

If we now cast a glimpse at the ancient civilized nations we find that, while their instruments and their performances were doubtless of a more artistic character than those of modern primitive peoples, yet their instrumental combinations were probably in all cases so crude and simple that it would not be possible to call them orchestral in the modern sense of the word. The Greeks accompanied their vocal music with instruments, both singly and in combination, but savants are agreed that the instruments simply played the vocal melody in unison or octave, and that the independent melodic (contrapuntal) or harmonic parts, which characterize the special function of a modern orchestra, were unknown. The oldest extant pictures of musicians have been found on Egyptian monuments. A harp has been exhumed in Egypt whose catgut strings, after three thousand years of silence, still emitted sounds when touched. Egyptian military bands were common, and some of the nobles apparently had private bands; but if the Egyptians had possessed orchestral harmony or counterpoint the Greeks would surely have learned of them. An Assyrian bas-relief in the Britism Museum represents a procession of

eleven performers—seven harps, one dulcimer, one double pipe, and a drum—in which the predominance of strings seems to argue some degree of refinement. The Bible contains references to bands, like the following: "Then the herald cried aloud, To you it is commanded, O people, nations, and languages, that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up." In the service of Solomon's temple there were, besides cymbals, psalteries, and harps, "an hundred and twenty priests sounding with trumpets."

None of the bands thus far referred to were genuine orchestras. When we speak of an orchestra we mean a number of performers on different instruments playing different parts ingeniously interwoven and harmonized and specially suited to the emotional character of each instrument. Of such orchestras we find no distinct record before the seventeenth century. In the year 1581 we do indeed read of a band which, on the occasion of the wedding of the Duc de Joyeuse, played at a dramatic performance in France. This band included violins, viole da gamba, flutes, flageolets, oboes, cornets, trombones, lutes, and harps; but the description given indicates that the performers did not all play together, but were divided into ten separate groups.

In order to understand the situation clearly, we must remember that there was hardly any art-music in the Middle Ages except in connection with religion. This music was purely vocal. Even in the churches the music remained in the a capella (unaccompanied)

style till the seventeenth century. Vocal music in the popular or secular style was, indeed, often accompanied before that time. The wandering minstrels who attended the troubadours and minnesingers played on various stringed and wind instruments, but always singly, or, at any rate, never united into regular bands; and the instrumentalists appear to have simply played the vocal parts in unison or octaves, as the Egyptians and Greeks had done thousands of years before them. Composers had not yet learned how to write pieces specially suitable for instruments alone, and no distinction was made between the instrumental style and the vocal. This is naïvely illustrated by a collection of fifty-five songs, printed in Germany in 1550, with this quaint title, "Beautiful Select Songs of the highly celebrated Heinrich Finck, besides Other New Songs by the Princes of this Art, to be merrily Sung, and Serviceable on Instruments."

The habit which gradually obtained of singing the melodic upper voice of a madrigal while the lower voices were played on instruments was the first step toward separating the vocal from the instrumental parts. From this practice but one more step led to the pure instrumental quartet.

It is particularly interesting to note that these earliest instrumental combinations usually consisted of four or more instruments of the same kind—four violins, four flutes, or four trombones. The instruments of each family were constructed to correspond to soprano, alto, tenor, and bass voices. This led to the prevalence of a great variety of instruments, most of which are now obsolete. Indeed, the number of diverse instruments in use during the Middle Ages was surprisingly

large. Only those fittest to survive are now in use, and even these have been greatly altered and improved. Medieval musicians had as many as seven kinds of viole da braccio, or viols held by the arm, and six kinds of viole da gamba, held between the knees. In place of these thirteen we have only the violin, viola, violoncello, and double bass. However, it is by no means improbable that orchestral composers of the future in search of novel coloring may revive such instruments as the viola pomposa invented by Bach, or the viola di bordone, for which Haydn wrote no fewer than 170 pieces.

As the violin family soon became the nucleus of the modern orchestra, the violin was the first to reach a high degree of perfection. One of the first great builders was Andreas Amati, who died about 1580; consequently excellent violins were already procurable at the time when the first operas and oratorios were composed. It is true that when Peri's "Eurydice," the first opera ever sung in public, was produced at Florence, in the year 1600, the "orchestra" included only one bowed instrument, a viola da gamba.

There was no full score for the guidance of conductor and players, only a figured bass indicating what harmonies were to be used, while the details were left to the taste of the players, somewhat as, a few centuries earlier, singers were expected to improvise their counterpoint to a given melody. Composers apparently did not even indicate what particular instruments were to be used to accompany each song, leaving such trifles to the conductor. Everything was in an experimental stage, as we may infer from the advice given by Cavalieri for the performance of his "Anima e

corpo," the first oratorio ever written (1600). He suggests that the instrumental prelude and interludes may be played by a number of instruments, and intimates that if the violin should play in unison with the soprano part it would have a good effect.

Of course, composers soon realized that it would not do to leave too much to chance and to the discretion of conductors and players; yet the art of orchestration was learned very slowly and gradually. In 1659, for example, the first French opera, Perrin and Cambert's "Pastorale," was sung at a castle near Paris. It was enthusiastically received. A contemporary critic shows us what a novel thing it was, two centuries ago, to hear two different instruments playing together; he says that "admiration was aroused by the extremely clever way in which Cambert had combined the sweet tone of the flute with the melody of the violins, the charm of which could only be compared with the marvels of the Greeks." Even the famous Lulli, the real founder of French opera (1633-87), had so little conception of the artistic importance of orchestration that he used to improvise his operas at the spinet, leaving the details of instrumentation to his secretary—which is a good deal as if a poet dictated a crude sketch of his ideas in prose and left the style and versification to his amanuensis.

The first musician who fully realized the importance of orchestration as a means of securing variety of tone-color and of intensifying dramatic effects was Claudio Monteverde (1568-1643), who might be called the Italian Wagner because of his orchestral innovations (including the pizzicato and tremolo for strings) and his bold use of discords. He made a sensation

with his first opera, "Orfeo," by using an orchestra of as many as thirty-six men. Its composition looks strange to our eyes, and would sound stranger to our ears. It included ten tenor violins, two little French violins, three viole da gamba, two bass viols, two harpsichords, one double harp, two large guitars, one regal (organ), two organi di legno, one little octave flute, one clarion, two cornets, three muted trumpets, four trombones. What is particularly noticeable about this orchestra, as compared with that of Monteverde's predecessors, is the preponderance of stringed instruments—twenty-two out of thirty-six; and still more significant is the fact that of these strings as many as seventeen were played with the bow, whereas in the earlier bands most of the strings had been of the harp and lute order, in which no bow can be used or sustained notes played. In this same opera Monteverde had the happy thought of having Pluto's songs accompanied by four trombones, the chorus of spirits by organi di legno (organs with flute registers), and Orpheus by bass viols—a device which further reveals his Wagnerian instinct for appropriate dramatic coloring.

In the works of Bach and Handel, who were both born in the year 1685, the art of orchestration had already reached a high degree of excellence. We even find in Handel such a modern device as dividing the strings, and Bach anticipated many of our most beautiful effects of orchestral coloring. But, with the exception of the bassoons, trombones, and some of the strings, the instruments used by these two masters are substantially different from those now in vogue. It is necessary to seek for the next steps in the evolution

of the modern orchestra in connection with the history of the symphony, a form of composition which did not exist in the days of Bach and Handel.

The reader doubtless knows that the word "symphony" originally meant any prelude or interlude in an opera, oratorio, or cantata (e.g., the "Pastoral" symphony in Handel's "Messiah"). In Peri's "Euridice" there occurs a "sinfonia" for three flutes alone, and in many cases the strings only were used. In course of time these interludes were separated from the opera (where nobody listened to them) and developed on their own account as concert pieces. The first musician, so far as known, who wrote such independent "symphonies" was Allegri, who died in 1652. He wrote them for strings alone, while his successors in this line—Emanuel and Christian Bach, Stamitz, Cannabich, Abel, and others—also used flutes, oboes, and horns.

These composers may be called remote ancestors of the modern symphony, but its father was Haydn, who first gave it its typical form in four separate movements, and taught the various instruments to speak a language of their own. His first symphony, however (1759), had only three movements, and was scored for a meager band of two violins, viola, bass, two oboes, and two horns. Moreover, in these early symphonies of Haydn, as in those of his predecessors, there are only a few real parts; the second violins often play the same part as the first; the violoncellos, and even the violas, habitually play with the basses. Sammartini is supposed to have been the first to give an independent part to the violas; and after this had been done the violoncellos still continued for some time to play with

the basses, until at last they too were emancipated and individualized.

This emancipation and individualization of the second violins, violas, and violoncellos gives us a deep insight into the process of orchestral development; for this process was continued until all the wood-wind, brass, and percussion instruments found in the modern orchestra had had assigned to them separate and individual parts, in which they could speak an idiomatic language of their own. Of the wood-wind instruments, the first to appear regularly were the oboes, followed by flutes and bassoons. Clarinets appear in some of Haydn's last symphonies, but even Mozart introduced them in only five of his forty-seven symphonies, and it remained for Beethoven to make them an integral part of the orchestra. Of the brass instruments, the horns were the first to be adopted, followed by trumpets. Trombones were first introduced by Beethoven, who used them in his Fifth, Sixth, and Ninth symphonies for loud effects; while it remained for Schubert to reveal the rare sensuous charm of trombones played softly, for rich effects of tone-coloring, in which he surpassed all his predecessors.

In the modern programme symphony the full-fledged concert orchestra is used; but the climax of orchestral concert music is reached in Berlioz's stupendous "Requiem," which calls for nearly a hundred strings, besides two oboes, four flutes, eight bassoons, four clarinets, twelve French horns, one English horn, four cornets, twelve trumpets, sixteen tenor trombones, two bombardons, four ophicleides, two bass drums, eight pairs of kettledrums, three pairs of cymbals, and a gong. Such a band, however, is a monstrosity, and

from an artistic point of view little more than a curiosity.

For the last legitimate developments in orchestration we must again turn to the opera, where this art had its beginnings. What the "Italian Wagner" began the German Wagner completed. No other composer has had such an unerring instinct for beauty of sound, such imaginativeness in originating novel tone-colors, such a keen sense of the fitness of the various combinations for intensifying the expression of definite dramatic emotions, as Richard Wagner. The general quality of his orchestral sound is as different from that of his predecessors as electric light is from gaslight. And the secret of this superiority lies largely in this, that Wagner may be said to have revived a medieval practice. We have seen that the early makers built their instruments in four sizes, corresponding to soprano, alto, tenor, and bass. Now, while the modern composers up to and including Beethoven were contented with two oboes and two bassoons, two clarinets, two trumpets, and so on, Wagner added a third to each pair, besides a bass trumpet, contrafagotto, bass clarinet, etc., thus making a perfect quartet in each family, and immensely enlarging the orchestral palette for either mixed tints or for pure tints of single instrumental groups.

The "Götterdämmerung" orchestra calls for eighty-nine players. Of the brass instruments included in the list, six—two tenor tubas, three bass tubas, and the bass trumpet—were undoubtedly new in orchestral scores. The current notion that Wagner thus enlarged his orchestra for the purpose of securing a greater degree of loudness is supremely absurd. He does in-

deed know how to combine instruments at a climax into an overwhelming torrent of sound; but more frequently he uses his brasses softly, to secure rich and warm new colors. Thus, in the Walhalla music of "Rheingold" he produces the most stately, majestic harmonies with thirteen brasses playing softly.

Wagner thought out his tone-pictures in colors, and when his palette did not contain the tint his imagination called for he invented it. Thus the dragon in "Siegfried" is musically heralded by the unearthly, sluggish sounds of the new contrabass tuba. For the shepherd scene in "Tristan" he had specially made to his order a wooden trumpet, which enabled him to make the change from the shepherd's lament to his joyous strains. In "Die Meistersinger" he uses a lute, an ox-horn in G flat, and other devices for special realistic effects. The rainbow scene in "Rheingold" is irised in the tones of six harps, and so on. But, in spite of all this multiplying of particulars, Wagner did not change the balance of forces. With him as with Beethoven, the strings, greatly enriched by subdivisions, continue to be the nucleus of the orchestra. As Saint-Saëns wrote in regard to a scene in the "Walküre," "By the manner in which a composer makes the string quartet speak, the master is revealed."

With such an orchestra as here described our souls can be swayed as by the forces of nature and the elemental human passions themselves. But the best-planned orchestra is ineffective unless it is in the hands of competent players and conductors. From this point of view the orchestral art is an astonishingly recent development. Poor Bach was tormented all his life by the inadequacy of his bands. In 1730 he com-

plained that he wanted twenty players for his performances, but could get only eight. A hundred and nine years later the chief orchestra of Vienna found Schubert's last symphony beyond its powers; for, as Sir George Grove remarks, "though the whole work was announced, such had been the difficulties at rehearsal that only the first two movements were given, and they were carried off by the interpolation of an air from 'Lucia' between them!" If this was the case with merely technical difficulties, it may be imagined how inferior the orchestras must have been in the subtle matters of expression.

It is an odd but suggestive fact that in the early days of the symphony minute attention to forte and piano and other nuances of expression was actually considered out of place. The audiences, as Sir Hubert Parry has tersely remarked, "were critical in regard to technical workmanship, but with regard to deep meaning, refinement, poetical intention, or originality, they appear to have cared very little"; wherefore it is not strange that "even Mozart's and Haydn's latest examples had more grace and sweetness than deep feeling." Gossec had some idea of expression and style, but "did not find his bands very easily led in these respects." It remained for Beethoven to infuse a new world of sentiment into his symphonies and their performance. According to Seyfried, a contemporary witness, "he was most particular about expression, the small nuances, the numerous alternations of light and shade, and the frequent passages in tempo rubato." At the rehearsals of "Fidelio" he complained bitterly of the want of attention to such matters, on which the very life of his works depended. "All pp., cresc., all

decresc., and all f., ff., may as well be struck out of my music, since not one of them is attended to," he wrote; "I lose all desire to write anything more, if my music is to be so played."

This slovenly way of playing Beethoven unfortunately continued long after him, and in place of his rubato the conductors adopted a mechanical metronomic manner of interpretation, until Wagner's example and his superb essay "On Conducting" showed the way to the proper and poetic manner of playing Beethoven. Wagner complained of Mendelssohn and other contemporary conductors that under their baton the music flowed on as steadily "as water from a town pump." His own principle of interpretation consisted in constantly searching for the melody in an orchestral movement and modifying the tempo in accordance with the momentary character of the melody. Of course, the conservatives raised a great outcry against this violation of the metronomic "classical traditions" (which never existed except in their own shallow minds), but Wagner won the case, and since then the greatest and most popular conductors in Europe and America have been those trained by him or in his school: first, his three personal pupils, Hans von Bülow, Hans Richter, and Anton Seidl; then Mottl, Levi, Sucher, Weingartner, Richard Strauss, Arthur Nikisch, and others. Such Wagnerian conductors play on an orchestra as Paderewski plays on the piano; and they have shown a new world of beauty in works previously considered obscure or hackneyed. First-class orchestras for such new-style conductors to "play upon" are now abundant in Europe. In Germany there is one connected with every large opera house, and Germany has about

seventy opera companies, the best being at Berlin, Dresden, Munich, Vienna, Leipzig, and Hamburg. Paris has the Lamoureux, Pasdeloup, Colonne, and Conservatoire orchestras. London has its Philharmonic and several others, and recently in London the importation of famous Wagnerian conductors became the fashion. A London critic has asserted that there are in that city enough musicians to form at least a dozen good symphony orchestras.

It is safe to predict that before the middle of the 20th century every American city of 100,000 souls will have a good local orchestra and a capable conductor, while the smaller cities will be glad to welcome these orchestras on their annual tours. The rapid multiplication of concerts will give native composers the much-needed opportunity to hear their own works, thus assisting the development of American music. (For facts regarding the progress of orchestral music in America, see Chapter V, preceding.)

## III. THE EVOLUTION OF THE BRASS BAND

Origin of the Wind Band—Early Progress—The Ancient Minstrel—Medieval Restrictions—Later Development of the Band.

THE military brass band is the most modern of all the varieties of the music of to-day. Not that trumpets and horns have not been linked with war and religion from time immemorial. There were the "lamps, pitchers, and trumpets" of Jewish celebrity, and there is the primitive ivory war horn, stained with the blood of warriors, of contemporary Africa. But the wind band, planned to furnish concerted music, is the work of the last century. The origin of the band takes us back to the epoch of the guilds. The bagpipe and the shepherd's pipe had always been the companions of the wandering minstrels, but in the thirteenth century these landless, and therefore homeless, wanderers began to congregate in towns and cities, and gradually to obtain recognition and sanction in their calling. They soon began to form guilds, which so strikingly resemble the musicians' trades unions of to-day as to justify imputing the paternity of the latter to them. The guilds of the thirteenth century enrolled their members, chose a head, not a walking delegate, but a piper king, who was called, however, the

vicarius, or the *locum tenens.* It was the duty of the piper king "to see that no player, whether he be piper, drummer, fiddler, trumpeter, or performer on any instrument, be allowed to accept engagements of any kind, whether in towns, villages, or hamlets, unless he had previously enrolled himself a member of the guild." As the last surviving member of one of these guilds died in 1838, the idea and the animus of the musicians' union has had a practically unbroken descent of six hundred years.

One of the earliest guilds (known as the Brotherhood of St. Nicholas) was founded in Vienna in 1288. It elected as "protector" Count Peter von Ebersdorf, who organized a "Court of Musicians," and obtained for it an imperial charter. In England the pipers and fiddlers obtained similar high patronage, in consequence, it is said, of having saved the fortress of Chester from the Welsh. "The minstrels who were attending the festivities there marched out with all their instruments playing, which so alarmed the enemy by the vastness of the sound that they fled precipitately." But the progress of band music was extremely slow in England. A curious example is Gardner's assertion, in the "Music of Nature," that the trombone might have been lost if one of these instruments (made of bronze, the upper part and mouthpiece of solid gold) had not been dug up at Pompeii. The King of Naples sent it to George III, and from such exhumed specimens the instruments called tromboni by the Italians have been fashioned.

As a matter of fact, Nuremberg had long been famous for the manufacture of brass wind instruments. Schnitzer, in Nuremberg, toward the end of

the sixteenth century manufactured trumpets inlaid with silver and gold, which were purchased by German princes and high ecclesiastics. Still earlier, about 1520, Hans Meuschel, in Nuremberg, made fine trombones said to have been entirely of silver, and his reputation extended as far as Italy. Pope Leo X summoned him to Rome, commanded him to construct some trombones of silver, and rewarded him handsomely. Ghent was another famous place for the manufacture of musical instruments.

Gardner quotes from Percy's "Ancient Poetry" a description of a still more ancient minstrel that was produced in a pageant at Kenilworth Castle in 1575, when the Earl of Leicester entertained Queen Elizabeth there:

"A person, very meet seemed he for the purpose, of a forty-five years old, apparalled partly as he would himself. His cap off; his head seemly rounded tonsure wise; fair kembed, that with a sponge daintily dipt in a little capon's grease was finely smoothed, to make it shine like a mallard's wing. His beard smugly shaven, and yet his shirt, after the new trink, with ruffs fair starched, sleek'd and glistening like a pair of new shoes, marshalled in good order with a setting stick, and strut, that every ruff stood up like a wafer. A long gown of Kendal green, after the freshness of the year now, gathered at the neck with a narrow gorget, fastened afore with a white clasp, and a keeper close up to the chin; but easily, for heat, to undo when he list. Seemly begirt in a red caddis girdle; from that, a pair of capped Sheffield knives hanging a' two sides. Out of his bosom was drawn forth a lappet of his napkin [handkerchief], edged with a blue lace,

and marked with a truelove, a heart, and D for Damain, for he was but a bachelor yet. His gown had long sleeves down to midleg, lined with white cotton. His doublet sleeves of black worsted; upon them a pair of poynets of tawny chamlet, laced along the wrist with blue threaden points; a wealt towards the hand of fustian-a-napes. A pair of red neather stocks, a pair of pumps on his feet, with a cross cut at the toes for corns, not new indeed, yet cleanly blackt with soot, and shining as a shoeing horn. About his neck a red ribbon suitable to his girdle. His harp in good grace dependant before him. His wrest [tuning key] tyed to a green lace, and hanging by. Under the gorget of his gown a fair chain of silver as a squire minstrel of Middlesex, that travelled the country this summer season, unto fairs and worshipful men's houses. From his chain hung a scutcheon, with metal and colour, resplendant on his breast, of the ancient arms of Islington."

Such magnificence betokened a substantial appreciation of his art, only attained by a few minstrels on the Continent—hardly by a member of a piper's guild. All the minstrels did not enter the guilds, however. Many attached themselves to princely houses and were reckoned as part of the proper establishment of their hosts. Others joined the army as fifers and drummers. In France the minstrels organized into guilds similar to the Austrian. The most important was "St. Julien de Ménestriers," the members of which were mostly players on stringed instruments. Their chief was called "Roy des Violons," a title in which Louis XV confirmed the famous Jean Pierre de Guignon. The Confrèrie de St. Julien de Ménestriers

possessed a chapel and dwelling house for the use of the order.

The curious restrictions by which the social instinct of the Middle Ages strove to define the social status of every calling were manifest in the development of the wind band. Trumpets and kettledrums were strictly forbidden to ordinary minstrels, being reserved to the exclusive use of nobles and princes. In certain towns, if more than five (or six) pipers played at a citizen's wedding, both the citizen and the town piper were fined, the "full band" being reserved for civic and religious occasions. Queen Elizabeth's band, on the contrary, consisted (1587) of ten trumpets and six trombones, besides a few other instruments. Her father is said to have possessed one of fourteen trumpets, ten trombones, four drums, two viols, three rebecs, one bagpipe, and four tambourines. According to Nordau's theory the race must have reached an abyss of brazen degeneracy such as would have turned Wagner giddy. The town bands were more hopeful—they did not bray, they squeaked in an assemblage of fifes, shepherd's pipes (*schalmey*), a kind of tenor oboe (*bombard*), horns like cow's horns with six holes and a mouthpiece (*zinken*), bagpipes, and viols, all of which played the melody together. As we approach the modern band we find these various instruments separating into quartets. Louis XIV intrusted Lulli with the organization of regimental bands, which should become part of the regular army. These French bands consisted of a quartet (soprano, alto, tenor, bass) of oboes, with regimental drums. Lulli wrote many marches for them. The relation of the brass band to religious music meantime continued close. As

an example of the artistic usage of the period may be cited "a choir of five trombones which wove around a simple four-part choral (Lutheran) a richly figured and most effective accompaniment."

Meantime the royal trumpeters (who accompanied their lords to camp) became attached to the cavalry service. The trumpet in its primitive condition could be played only in harmonics, which led to filling out the missing intervals of the scale with instruments of different pitch. But, thanks to the German guild of "Royal Trumpeters and Army Kettledrummers," which required an apprenticeship of several years from its members, the technique of the trumpet in Bach's time had become much developed. His use of it is far beyond the ordinary resources of the modern player.

The trumpet ultimately acquired valves, but the invention and improvement of the clarinet began the era of the modern brass band. The employment of wind instruments in the rapidly developing orchestra showed the way to their combination into the artistic wind band. The source from which the German military bands obtained their present organization was a civilian, Wieprecht, who, full of the idea of artistic band music, after long importunity succeeded in introducing his scheme of instrumentation (at the expense of the commanding officer) in a single Prussian regiment. As a consequence, in 1838 Wieprecht was appointed director of all the guards' bands in Germany. In France, Sax, backed by the enthusiastic support of Berlioz, succeeded in executing similar reforms in the armies of Napoleon III. Beethoven, Cherubini, Spontini, Berlioz, Mendelssohn, and Meyer-

beer have written (sparingly) for the brass band, but the fanfares and hallalis of war and chase have made their way into every corner of the literature of operatic and instrumental music.

NOTE.—Brass wind instruments, of late years, often appear in solo in band concerts. In the annals of this class of virtuosity the names of Levy and Arbuckle are closely associated with the memories of Gilmore's famous concerts. Arbuckle was undoubtedly the better musician of the two rival players; but no such shower of brilliant notes—every one a spark of white fire—ever fell from a cornet as that evoked by Levy in his prime. His mellow, exquisitely pure tone, and astonishing technique, will scarcely be equaled in this generation.

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DANCING AT A SWEDISH SUMMER FESTIVAL

## IV. THE EVOLUTION OF THE DANCE

Relation of Dancing to Music—Primitive Dancing—Religious Dances—Egyptians, Hebrews, Greeks—Minnesingers and Troubadours — Flagellants — Variations of the Dance among Civilized Peoples—Knowledge Needful of the History of Dancing.

THE modern world has literally danced into its classical forms of music; Terpsichore is the unsuspected mother of Symphony. The dances of the Middle Ages were combined into the partita, the partita became more regular in its form under the name of suite, and the suite gave to Haydn the principle of that most developed cyclic form of instrumental music, the symphony. Under such circumstances one need make no apology for investigating the gradual development of the dance. There is plenty of history interwoven with the dances of all ages.

Probably primeval dancing began in a desire to kick, and this natural outcome of hearty animal spirits was soon combined with a more artificial touch, a desire to mimic. Although we have never discovered the dances of paleolithic man, we may assume that they soon rose to the dignity of pantomime; and this assumption is borne out by the fact that all the savage dances of the present contain more or less of dramatic and gesture mimicry. Imitations of hunting

and of war in the earliest dances proved to be such a powerful excitant to performers and spectators that these were given a prominent place on the Terpsichorean repertoire. Soon religion claimed a large share of the saltatorial exercises, and then the dance was on the high road to becoming a ceremonial or festival. Investigation of the dances of all savage nations leads along this undeviating path, and we may assume that in tracing the dance revelries of the Australian savages (perhaps the lowest branch of the human family), or the almost equally debased African Bushman, or the far more advanced New Zealand Maori or South African Kafir, we are following the line of development that took place among the two strange and contrasted races that peopled the earth in the early stone age.

From the very beginning the dance was a visible expression of rhythm; nor need we seek far for the cause of this, since every human being is a rhythmic machine, and spiders, mice, horses, and elephants, along with all animated nature, show themselves appreciative of rhythm. That the dance as a ceremonial became more and more intricate is evident. In some of its religious phases it was shrouded with a certain mystery. In certain countries a mistake in the figure of a religious dance was punished with death; the snake dances of the Moqui Indians are combined with a festival lasting for many days; the torture dances and ghost dances of some American Indian tribes of the present are interwoven with an incredible amount of ritualism.

These dances give us a clew to the dances of the ancient civilized nations, and the inferential result is

often confirmed by ancient inscription or picture. The old sacrificial dances of the sun-worshipers were probably performed in a circle around a central object, which was frequently a victim, human or otherwise, upon the altar of the god. When the Israelites danced around the golden calf they were but imitating the older dance which took place around the altar of the bull Apis, in ancient Egypt, in which all the participants were naked.

Strangely enough, these sacrificial dances have strayed down through the ages in the form of children's games, and in watching the youngsters circle around "Little Sally Waters" one is observing a survival of the worship of an ancient Egyptian god. In this connection it may be stated that very much of ancient history is to be found imbedded in children's music; if we "ride a cockhorse," not to "Banbury Cross" but back to the old Greek days, we shall find our steed turn into the hippogriff, half horse, half dragon, of mythology; "London Bridge is falling down" is a very modern setting of the satirical song aimed at Peter of Colechurch, who was building the bridge in 1205; "Turn again, Whittington," was the London waterman's round when Sir John Norman sailed down the Thames to take his seat as Lord Mayor of London in 1453; and even "Three Blind Mice" takes us as far back as 1609, while "Fly away, Lady-bug," carries us to the dreadful conflagrations of the Thirty Years' War in Pomerania.

Having spoken of the ancient Egyptian dancing, it is sequential to describe the dances of scriptural times. Many of these were borrowed from Egyptian sources. Dancing was now entwined with almost every relig-

ious rite, but we must constantly remember that by the word "dance" we mean, at this epoch, rather pantomime, dramatic action and gesture, than gyration. The song of Miriam, of Deborah and Barak, used some familiar Egyptian tune to which the singers improvised words which became an improvised recital of history, and which were accompanied with tambourines and other percussive instruments, and especially with steady clapping of hands to keep the large chorus in time. The proofs of the hand-clapping are to be found in the Scriptures themselves, where the command to "sing joyfully, and clap your hands" refers to just such a practice; and the pictures on the Egyptian tombs are replete with instances of this hand-clapping conducting of music. As regards the song of Deborah and Barak (Judges v), verses 12-27 are a picture of the battle, with a naming of the leaders with praise and blame, and a mimicking of their characteristics (dancing in the ancient sense); verses 28-30 are full of the fiercest sarcasm directed at Sisera and his mother (the old Hebrews seem to have known no pity), and must have been filled with expressive pantomime. One cannot help being struck with the resemblance of these dances, hand-clapping and all, to the music of the plantation camp-meeting in the South at the present time.

At a later epoch the dances of the ancient Hebrews clustered around two species of songs, the bridal and the funeral music. The funeral songs were always sung by women in the Orient, although men might join in the chorus. The Song of Solomon is an entire collection of popular bridal songs, while the Book of Lamentations is a volume of funeral lays, and both

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"THE ARKANSAW TRAVELER"
From the Drawing by A. B. Frost

were combined with dance effects in the recitation or chanting.

Probably the acme of ritualism in the ancient dances was attained by the Chinese, but as the ceremonies do not connect themselves with the development of the dance in any other countries, a passing mention is sufficient.

Among the ancient Greeks the dance was very highly developed, and our words "chorus" and "orchestra" both come from Greek words connected with dancing. The choruses in the tragedies of Sophocles, Euripides, and Æschylus, and in the comedies of Aristophanes, danced; the great philosophers, with Socrates at their head, also danced; and Lucian, in his "De Saltatione," gives a picture of the old Greek and Roman dancing, almost old enough to be called contemporaneous with his subject, in which there is abundant proof that dancing then consisted both of pantomime and of gyrating and other motions. The orchestra, alluded to above, was a rather primitive affair. In ancient Greece it consisted chiefly of flutes, although that species of harp known as the "kithara" was also employed. It played its music in unison, or possibly with a simple drone bass. It was directed by a conductor called the "coryphæus," who held his forces together not by waving a baton, as a Richter or Seidl would do, but by stamping rhythmically with one foot, on which he had placed a leaden shoe to make his stamps more resonant.

In the early part of the Middle Ages the dances of the people seem to have degenerated into a mere capering about to musical accompaniment, but the ancient clapping of hands was still perpetuated, and there must have been a very sturdy rhythm present.

Soon, however, the dances began to display marked points of difference; the populace kept the gyrating dances to itself, and these were sometimes so hearty that laws were made prohibiting them, since they frequently ended in a brawl which began by one couple upsetting another; the aristocracy meanwhile took up slower dances which often had the nature of processionals, and frequently consisted in the imitation by a number of ladies and gentlemen of the motions invented by the couple at the head of the line. The songs of the minnesingers and troubadours are full of allusions to these dances, and often were sung to the dance rhythms themselves. Out of this latter custom sprang the first tangible idea of musical form. The minnesingers would sometimes couple two "Tanzweisen" together, and to achieve a good contrast would use one dance of the rapid popular type and one of the slower, aristocratic vein. Musical form could not stop here: a proper form demands both contrast and symmetry, and only the former had as yet been attained; to arrive at the latter, it was only necessary to make a repeat of the first division, and soon a form arose which may be roughly described as presenting—

| | | |
|---|---|---|
| Quick dance tune<br>Slow dance tune<br>Quick dance tune | or | First theme<br>Second theme<br>First theme |

Musical examples presenting this succession may be found even in the thirteenth century, and this musical sandwich has come down through the centuries as rondo form, tripartite song form, minuet and trio form, etc.

The religious side of dancing died out somewhat in this epoch (possibly the Church thought it smacked of paganism), yet not wholly. One such service survives in Spain. The few religious dances of the Middle Ages afford us startling glances at the history of their time. In the midst of the terrible epoch of the black death there existed a weird set of penitential dancers called the Geisler or Flagellants. There is a graphic description of this cycle of terrific epidemics in the "Limburger Chronicle." The black death raged in the middle of the fourteenth century and carried off more than twenty-five million victims in Europe alone. The Flagellants were fanatical devotees who believed that the hand of God could be stayed by public penitence. They therefore organized processions from town to town, and at each halt they went through sacred dances intermingled with fearful flagellations. Let the old "Chronicle" tell its own story:

"Anno 1349. Then there came a great Dying into Germany. This was called the Great Death. And whoever it seized he died on the third day. And in the large cities, as Cologne, Mayence, etc., they died in the measure more than 100 each day. And there died in Limburg 2,400, not counting children. When the people in great lamentation saw what great death was on the earth, they all fell into great remorse for their sins and sought penitences, but they did it for themselves, and did not call for the help and advice of the Pope and the Holy Church. And it was great foolishness and incaution and a stunting and perversion of their souls. And the men in town and country gathered together and went with the Flagellants, two or three hundred together.

"Many went thirty days with them from one city to another and carrying Cross and Banners and Candles, and went to the churches with ceremony. And when they came to a city then they went in procession, two and two, until the churches, and they had their hats on, and before them they set up a red Cross, and each one had his lash [scourge] before him, and then they sang their lay. . . .

"And they had their precentors, two or three, and sang after them. And when they were in the churches they took off their clothes and they were wrapped in white linen underwear, and then they went about the church two and two, singing. And each one struck himself over the shoulders on both sides with the scourge until the blood ran down to their feet, and they carried Cross and candles and banners before them, and they sang—

> "'Come hither, all who would repent,
> And Satan they can circumvent.
> Within the depths of hell
> There Lucifer doth dwell.
> Whoe'er he hath
> Gets brimstone bath.'

"And then they all knelt and struck downward with crossed arms upon the earth. And they did great foolishness, and they thought it was good."

Much more does the old chronicle tell of the motions and attitudes of these Flagellants, who were of every rank from knight to peasant.

In 1424 a similar species of religious processional dancing took place in France, where the Sieur Maccaber urged upon the world the need of immediate repentance. He led his followers into the churchyards, where songs and sacred dances were performed, as in

the preceding century among the "Geisler." The poem of Henri Cazalis and the tone-picture of Saint-Saëns (the "Danse macabre") had their inception in these ghastly proceedings.

We have said that the Church viewed sacred dances askance, but a few exceptions may be noted. In the Spanish cathedrals, on Holy Thursday, the altar-boys formerly danced a slow figure which afterward crystallized into the sarabande; and in connection with this dance it may be stated that Handel's well-known song, "Lascia ch'io pianga," was originally written by him as a sarabande, and was danced in his first opera, "Almira." Among the other few connections of the Church with the dance, it may be noted that Leo X favored religious ballets, and that the Council of Trent was opened with a brilliant ball. Shakespeare is full of allusions to the dances in favor in Old England (most of the allusions are in "Twelfth Night"), and the pavane, the hornpipe, the courant, the passo mezzo, the cinq pas, and a host of others are mentioned, with more or less misspelling and punning. Various dances were united in the suite, which generally contained an allemande, courante, sarabande, gavotte, minuet, and a gigue. The cyclic form, represented by the symphony, sonata, string quartet, and concerto, had its inception in the combinations of the old dances, as already intimated. More than this, the present folk-dances are making their way directly into the modern symphony and adding a new life-blood to the old form; Tchaikovsky introduced the wild dance of the Russian peasantry, the kamarinskaia; Svendsen and Grieg have brought in the hearty Norwegian kicking dance in 2-4 rhythm—the halling; Dvořák has used

the Bohemian furiante; that stately processional dance (in old times sometimes danced on horseback), the polonaise, has entered classical music because of Chopin; Liszt brought forward the Hungarian czardas; and last, but by no means least, the elegant minuet has for over a century exerted a direct influence on the third movement of the full sonata form. Under such circumstances one may well acknowledge the debt due to Terpsichore from classical music, and may sincerely join in the cry "On with the dance! let joy be unconfined."

NOTE.—Two different art-developments arose among civilized nations—the Hindu, Arabian, and Persian nations adhering to one principle of motion, while Greece and the Celtic and Teutonic races embraced another. Grecian youths dance; Celtic and Teutonic dances are participated in by men and women. Oriental dancing, on the contrary, is a feminine accomplishment, except in religious exercises, like those of the dancing dervishes. It may be reduced to a wave of motion rising from feet to head, and again descending, rhythmic, graceful, and requiring a suppleness of which Western muscles are totally incapable. Posture has a large part in Oriental dances.

The Western nations base their dances on various modifications of springs and kicks combined with postures. The highland fling and sailor's hornpipe, from the steps of which most ballet dances may be derived, are extremely active and vigorous; there is no hint of wave motion in them, neither is there in any of the social dances of our day. In Spain, however, the Oriental dance united itself with the Western saltatory motions and produced a special artistic school. The music of the national Spanish dances consists simply of certain well-defined rhythms. These rhythms, which can be beaten on a tambourine, since they have no melody, possess dance motions peculiar to themselves.

No student of music can afford to be without some practical knowledge of the development of the art of dancing, since in every case the bodily motion gave birth to the rhythm which created the dance melody. Before the mental eye of the player should flit the undulating figure of the dancer; the emotion which creates the posture should create the musical expression of the posture; otherwise music becomes lifeless and unmoving.

## V. ANTON SEIDL ON CONDUCTING

The Talent for Conducting—A Gift of God—Many Called, Few Chosen—Appeal to Young Men—The Secret of Success—The Author's Beginnings—Wagner's Counsels—His Methods—Other Conductors—American Requirements.

CONDUCTING! A subject, truly, concerning which much might be written, yet scarcely anything of real importance is to be found in books. Urged by the misconception of his works by conductors, Richard Wagner once took up the pen to expose some of the most grievous offenses against his intentions. Berlioz also gave a few hints. A few Guides, or "Complete Conductors," have appeared in print, but these, it is to be hoped, are no longer taken seriously. The explanation of the fact that so little has been written about conducting is exceedingly simple and natural. The ability to conduct is a gift of God with which few have been endowed in full measure. Those who possess only a little of the gift cannot write about it; and those who have it in abundance do not wish to write, for to them the talent seems so natural a thing that they cannot see the need of discussing it. This is the kernel of the whole matter. If you have the divine gift within you, you can conduct; and if you have it not, you will never be able to acquire it. Those

who have been endowed with the gift are conductors, the others are time-beaters.

Happy were the composers who were in a position to bring their own works forward, as did Haydn, Mozart, Beethoven, Berlioz, Mendelssohn, and, on occasions, Wagner and Liszt in Dresden, Weimar, and Bayreuth. Later, when theaters, concert-rooms, and orchestras sprang up like mushrooms, when the cultivation of music became more and more general, the importance of conductors grew to dimensions never before dreamed of. The composers could no longer direct all performances in person, and so the responsibility of interpreting their works in the spirit in which they had been conceived was placed upon conductors. But music went forward with such gigantic strides, great composers followed one after the other so rapidly, that it became obvious that there was a lack of men to whom had been given the conductor's gift. There was not even time thoroughly to assimilate the great compositions, and the traditional manner of performing them was lost. Tradition, that confessed screen of ignorance and impotence, became a myth and served as an excuse for time-beaters who lacked the gift. There are still time-beaters of this description who have survived the earlier period, but their screen is worn threadbare.

Now we see approach a younger generation free from prejudice, innocent of tradition, thrown upon their own resources, but conscious of the divine spark within them. The young men plunge joyfully into the whirlpool of study, pry deeply into the mysteries of the gigantic works preserved for them, plunge into the spectral world inhabited by music's heroes, receive

the consecrating greetings of the masters, and give new life to the things which they have found and felt. They have made their influence tell; a refreshing, invigorating breeze blows through the corridors of music. Among the apostles of the Church each had his own way of teaching, his own way of proclaiming the Gospel, but all brought blessings to mankind. Up, then, young men—up to your great task! Have you looked upon the faces of our masters? Proclaim it! Have you grasped their titanic thoughts, deciphered their mystic hieroglyphs? Proclaim the fact! Have you received God's gift of conducting? How many time-beaters are there among you? Away with them! for Edison could, if he would, invent an apparatus that would be much more precise.

Let me direct your attention, young men with the divine gift, to a thing which most of you seem to ignore, or to have never dreamed of. You may know Wagner's work never so well by heart, you may have studied and conducted Berlioz, the other Frenchmen, and modern Italians (not excepting the classic Verdi) never so successfully, your model performances shall still be incomplete if you do not understand the art of blending the scenic action with the music and song. Most of you are too exclusively musicians. You direct your efforts almost wholly to the working out of details. The result is a good musical performance, but frequently, nevertheless, one that breeds constant misunderstandings and confusion, because it is not in harmony with the scenic action. The public thus hear one thing and see another.

The secret of a performance correct in style and perfectly understood—the only proper performance, in

short—is a complete blending of stage, orchestra, machinery, light effects, singers, conductor, stage hands, chorus—of everything that contributes to the representation. It is therefore my own belief, based upon experience, that he is the most successful and effective conductor—in other words, he is the real conductor from the composer's point of view—who is as thoroughly versed in the technical science of the stage as he is in music. Long before the stage rehearsals began at Bayreuth the master Wagner said to me: "My boy, you must help me on the stage, behind the scenes. You and your colleague Fischer must assume responsibility on the stage for everything that has anything to do with the music—that is, you must act as a sort of musical stage manager. You will see the importance of this yourself, and you will find that it will be of infinite effect upon your future as a conductor."

Later we were joined by Mottl, and naturally we undertook the unique work with tremendous enthusiasm. Wagner was wont playfully to call us his three Rhine-daughters, for the first rehearsal under his care was devoted to the first scene of "Das Rheingold." I was in charge of the first wagon which carried Lilli Lehmann, who sang the part of Woglinde. Little did I suspect that in after years Lilli would sing the part of Brunnhilde under my direction. Mottl managed the second wagon with Marie Lehmann, and Fischer the third with Fräulein Lammert, of Berlin. These machines we were obliged to drag hither and thither, raising and lowering the singers meanwhile for six hours at the first rehearsal. The master was tired out, and we three could scarcely move leg or arm; but the one rehearsal sufficed to make me understand what

Wagner had said to me, and its bearing on my future. I learned to know the meaning of every phrase, every violin figure, every sixteenth note. I learned, too, how it was possible with the help of the picture and action to transform an apparently insignificant violin passage into an incident, and to lift a simple horn call into a thing of stupendous significance by means of scenic emphasis.

But, it will be urged, all this is indicated in the score; all that is necessary is to carry out the printed directions. But they are not carried out, and if, perchance, there comes a stage manager of the better class, who understands and respects the wishes of the composer, it happens only too often that he is not musical enough to bring about the union of picture and music at the right time and place. The swimming of the Rhine-daughters is carried out very well at most of the larger theaters; but the movements of the nixies do not illustrate the accompanying music. Frequently the fair one rises while a descending violin passage is playing, and again to the music of hurried upward passages she sinks gently to the bottom of the river. Neither is it a matter of indifference whether the movements of the Rhine-daughters be fast or slow. At a majority of the theaters this is treated as a matter of no consequence, regardless of the fact that the public are utterly bewildered by such contradictions between what they see and what they hear. Wagner often said to me, "My dear friend, give your attention to the stage, following my scenic directions, and you will hit the right thing in the music without a question." This, you will observe, is the very opposite of what you young conductors are doing to-day. I remember

on one occasion hearing the break of a lightning-flash ritardando in the orchestra, while on the stage the bolt was imitated surprisingly well. This was in the beginning of "Die Walküre." The musician (or better, perhaps, the educated time-bearer) aimed to meddle with Nature's performance of her own trade by introducing his nicely executed ritardando, but succeeded only in proving that the stage hand who manipulated the lightning had more intelligence than he. If the musician had kept his eyes on the stage instead of on the score he would have seen his blunder and become a more careful observer of natural phenomena.

Another case: In the first scene of "Die Walküre," between Siegmund, Sieglinde, and afterward Hunding, there are a great number of little interludes, dainty, simple, and melodic in manner. Now, if the conductor is unable to explain the meaning of these little interludes to the singers, he cannot associate them with the requisite gestures, changes of facial expression, and even steps, and the scene is bound to make a painfully monotonous impression. No effect is possible here with the music alone. Let me also moot a question of the greatest importance to all performances and their external effect—the question of tempi. It is simple nonsense to speak of the fixed tempo of any particular vocal phrase. Each voice has its peculiarities. One singer has a soft, flexible voice, to which distinct enunciation is easy; another has a heavy, metallic voice, which sometimes requires a longer period for its full development, or is compelled to sing a phrase slower than the other, in order to achieve the same dramatic effect and distinctness. It was Wagner's habit to study and test the voices placed at his disposal, so as

to discover the means which must be employed to make them reach the purpose designed. His tempo-marks, so far as they refer to the voice, are warnings against absolutely false conceptions—not rigid prescriptions—for time-beaters who follow them would be obliged to force the most varied organs into one unyielding mold. Of course, the liberty thus given must not be abused, but used with wisdom and discretion for the securing of distinctness. The admonition which Wagner gave over and over again was: "Be distinct; speak and sing clearly; the little notes are the most important ones, the big ones will take care of themselves; always be distinct, and the rest will follow of its own accord." These are golden words, which every conductor ought always to keep in view, even while conducting orchestral compositions. . . .

All who were closely associated with Wagner remember how impressively and with what a variety of voices he was able to sing the different rôles for those who had been chosen to interpret them, and how marvelously he phrased them all. It is also known, alas! how few artists were able to imitate him. It always makes me sad when I think of how I saw Wagner wasting his vitality not only by singing their parts to some of his artists, but acting out the smallest details, and of how few they were who were responsive to his wishes. Those who can recall the rehearsals for "The Ring of the Nibelung," and afterward "Parsifal," at Bayreuth, will agree with me that much was afterward forgotten which had laboriously to be thought out in part later, in which work Madame Cosima Wagner was wonderfully helpful. But only the few initiated know how many of Wagner's days

were wasted in useless study with different Siegfrieds, Hagens, Hundings, Sieglindes, etc. I also wish to recall the rehearsals for "Tannhäuser" and "Lohengrin" in Vienna in 1875. Then his was the task of creating a Tannhäuser out of a bad Raoul, of forming a Telramund out of a singer to whom had never been assigned a half-important rôle; and yet when, after a fair degree of success, Wagner asked for consideration on the ground that he had had to do the best he could with existing material, the critics fell upon him like a flock of wolves and dogs, as a mark of gratitude for his self-sacrificing exertions.

But how about conducting? some may ask. As I said before, it is a gift of God. A talented man can learn the technics of the art in a few days; one without talent, never! Men like Bülow and Tausig took the stand and conducted without having made any technical studies; they had the gift. Hans Richter was a horn-player in the orchestra of the Vienna Opera House when he came to Wagner to copy scores and rehearse their parts with the singers. Wagner sent him to Munich to drill the chorus in "Die Meistersinger"; then, after the departure of Von Bülow, he undertook the production of "Das Rheingold," but a disagreement with the management prevented the performance. Enough; he conducted without previous lessons in conducting. I myself, though I made earnest studies of Beethoven and Wagner with Richter, never was troubled with technical practice in conducting. I went to Leipzig as kapellmeister, and out of hand conducted "Der Freischütz," "Titus," "The Flying Dutchman," "Tannhäuser," and "The Ring of the Nibelung." Of course, experience strengthens one

later. For instance, once in Munich I saw Levi conduct recitatives so admirably, with such remarkable precision, that I at once adopted his method of beating in similar passages. This may seem a small matter at first blush, as the difference between it and the methods of others is scarcely noticeable, but it is a great help to precision, and at the same time it promotes elasticity in the orchestra.

The conductor's gift does not always go hand in hand with that of composition; indeed, the union is found much more seldom than is popularly believed. Nor is it associated always with general musical learning. Composers are not all good conductors. Saint-Saëns is one of the best of musicians; there is no orchestral score that he cannot read at the pianoforte with ease; but as a conductor he has difficulty in making himself intelligible to the orchestra. Massenet, admirable as an orchestral technician and master of the larger forms in music, is nothing as a conductor. Schumann, as is generally known, played a mournful part when he stood before an orchestra. Berlioz was a marvelous conductor of his own works, but *nil* as an interpreter of the compositions of others. Liszt and his musicians were frequently in entirely different regions while he was conducting. On the other hand, Mendelssohn was a fine—perhaps a too fine—conductor; but Raff was frightful. Tchaikovsky discovered himself in New York as a fiery, inspiring conductor of his own music. But many composers would do well to leave the performance of their works wholly in the hands of capable conductors.

It is not the purpose of this article to teach conducting, but only to make some general observations

on the subject. Musical practice is too young an art in America to warrant a search for men with a conductor's gift. The art will have to become much more stable before such talents can arise. But when music shall be generally considered a real public necessity, there will be no need to worry about conductors of the right kind; on the contrary, we shall be amazed at the sound appreciation and natural talent which America will disclose. The musical bent of the Americans is retarded in its development partly by social conditions, partly by the need of premature money-earning. Here is a field of activity for wealthy philanthropists. America does not need gorgeous halls and concert-rooms for its musical development, but music-schools with competent teachers, and many, very many, free scholarships for talented young disciples who are unable to pay the expense of study.

## VI. ANTON SEIDL ON CONDUCTING
(Concluded)

Introduction of the Baton—Necessity for the Individual Conductor—His Qualifications and Duties—Opera and Concert Conductors—Orchestra and Singer—Conductor and Composer—Individuality in Conducting—Berlioz, Liszt, and Wagner as Conductors.

WE are unable to say with exactitude when and by whom the baton was introduced in the conducting of musical performances. It is held by some that it was Mendelssohn, in Leipzig, and by others that it was Karl Maria von Weber, in Dresden, who first conducted with a baton, and thereby caused something of a sensation. Before then it was the principal violin, or so-called Konzertmeister, who gave the signal with a violin bow to begin, and in the course of a performance kept the players together by occasional gestures or a few raps upon his desk. In choral performances the organist or pianoforte-player was the conductor of the choir, and the principal violin the conductor of the orchestra. In Vienna it was the custom to have even a third conductor, who at choral performances of magnitude beat time with a roll of paper. It can easily be imagined that with such a triumvirate things frequently were at sixes and sevens.

It may safely be asserted that as soon as musical compositions grew in depth, in boldness and grandeur, the necessity was felt of enlisting a single individual who should be responsible for the correct interpretation of the work and the proper conduct of the whole. This was but the natural logic of the case. The art of music differs greatly from all other arts. The painter conceives an idea and executes it on canvas; there it is embodied for long periods of time; every one can admire it in the original, just as the painter himself created it. The sculptor conceives an idea and executes it in marble; every one can admire it in the original, just as the sculptor himself created it. The poet is already in a worse plight; he conceives an idea, puts it upon paper, and leaves it to posterity; his creation is now either recreated in the intelligent mind of the reader, or it takes possession of the elocutionist, in which case it depends entirely upon his capacity or want of capacity whether or not it shall achieve the effect contemplated. In a third case it must be turned over to a group of actors, who give it life under the direction of a stage manager; in what a variety of phases this life may disclose itself we can learn by attending performances of the same drama in different cities or theaters. How many readings are there of Hamlet's "To be, or not to be"? Perhaps as many as there are actors who play Hamlet. Where, then, shall we look for the original meaning of a poem, for that which the poet conceived and executed? Only to the paper. We must discern the spirit of the poem and bring it back to life.

Now take the case of the musician. He conceives his idea and records it. But how much larger is the

apparatus which he requires for the production of his work than that of the other creative artists! Singers who are also actors (if possible), and who must have musical training (which is not always the case); musicians who can play the necessary instruments; stage machinists; painters for the scenery; perhaps a comely young ballet (an arduous requirement, indeed!); a capable choir (one that ought to sing in tune); a stage manager to direct all the doings behind the scenes; finally, a conductor who really ought to be as musical as the composer himself (that is surely asking a good deal!).

To recur to the history of the baton, it may be asserted that as the difficulties connected with performances increased, as compositions grew in magnitude, and matters went more and more awry under the direction of the principal violin (aided by his assistant with the paper roll), the plan was gradually evolved of putting everything in the care of one man and holding him responsible for the results. And thus the modern conductor came into office, armed at first with the old roll of paper but later with a baton. Some of the old violin-players, like Spohr in Cassel and Habeneck in Paris, clung to the violin bow; but, as has already been said, the modern concert conductor is found wielding a baton, in the case of Mendelssohn, the modern theater conductor in that of Weber; and so it remains to-day.

The art-work created by the composer must be reanimated, inspired with new life by the conductor's intellectual abilities, his technical powers, and his recreative capacity. How much self-criticism, how much energy, how much love for the work, how much

study, how much mental exertion are necessary to enable him satisfactorily to fill his reproductive office! The conductor stands in the stead of the composer. A gifted conductor brings it to pass through the medium of rehearsals that every participant, be he singer or player, feels that he too is a recreative artist, that he too is leading and directing, though he is but following the baton. It is this unconscious reproduction, apparently from original impulse on the part of the performer, which is the secret agency whose influence the conductor must exert by the force of his personality. A true conductor will effect all this at the rehearsals, and keep himself as inconspicuous as possible at the performances; in this lies the difference between a time-beater and a conductor. There are time-beaters who wave wildly with their hands and stamp loudly with their feet, yet they accomplish little or nothing. Of course, the temperament and other individual characteristics of a conductor have much to do with the case. Years ago, before the opera had taken on so much of an international character, its repertory was more restricted, and the conductor had to struggle with a much smaller variety of styles. Proch, in Vienna, was a famous Meyerbeer conductor; Esser, in the same city, a respected Mozart and Gluck conductor. For their stagione the Italians sent out their best maestri; thus Spontini came to Berlin, and was long the supreme power at the opera in that city. His best achievements were made, naturally enough, in his own operas. He used two batons in conducting —a short one for the arias, duets, etc., and a very long one for the big choruses and pageants with stage bands. It is only natural, of course, that Italians should be

the best conductors of Italian opera, Germans of German, and Frenchmen of French. Of late years much more than used to be wont is asked of our conductors. Theaters whose means do not allow the luxury of more than one conductor demand of their musical director that he work to-day in the Lortzing smithy, mount the funeral pyre to-morrow with Siegfried, and be incarcerated in a madhouse with Lucia the next day. I do not believe in such versatility; conductors are only human, and either Lucia or Siegfried will have to suffer. It is an unhealthy state of affairs, and in the best of cases the public will be the loser.

Let us now consider the concert conductor. He, too, has a great deal of intellectual and physical work to do while preparing a performance. The majority of the public have no idea of the extent of this work, for they assume that the better the orchestra the lighter the labor. To an extent this is indeed true; but to evolve a picture of magnitude and completeness out of an overture or symphony requires nevertheless a vast intellectual effort. There are conductors who seek to bewilder by finished elaboration of detail, leaving the picture as a whole without proportion or perspective. Their accomplishment is like that of a painter who lays stress upon a magnificent piece of drapery, a single figure, or a particular light-effect, to the injury of the general impression. The elaboration of detail is felt to be unessential, but it distracts attention from the main theme. How often does a conductor err in the gradation of colors! Very often it is the size of the room and its acoustical qualities that are to blame for the fact that the means adopted to carry out his idea, the means in which his orchestra has been drilled,

produce an effect almost diametrically opposite to his intentions. The larger the room the broader must be his tempi to be understood in all parts of the house. The better the acoustics of the room the easier will be the conductor's task, the more pliant the orchestra. To illustrate: I brought forward "Tristan und Isolde" in New York in the season of 1895-96, after the most careful preparation. The orchestral colors were adjusted for Jean and Edouard de Reszke and Madame Nordica, whose voices were always heard through the instrumental surge, as ought to be the case in every respectable performance of a Wagnerian drama. At the Auditorium in Chicago I was obliged to tone down the volume of the same admirable orchestra nearly one half, because I discovered that the acoustics of the Auditorium were so excellent that the dynamic volume employed in New York would have drowned the singers beyond hope of rescue. The orchestra sounded magical, and the performance revolutionized the ideas of all the artists.

In order to make clear the precarious position in which a conductor sometimes finds himself, I must add that I called the orchestra together on the morning of the day of performance, in order to explain the acoustic conditions of the room. I rehearsed nothing; had I begun, I should have been obliged to play all the music. The men understood my explanation, and in the evening played with an insinuating delicacy, with such a nice adjustment of tone that to hear them was a marvel, and one would have thought that they had spent years of study in the Auditorium. Now it is true that this was an exhibition of a high degree of intelligence on the part of the orchestra, but without

the quick recognition of conditions on the part of the conductor the performance would nevertheless have resulted differently.

I must now reiterate that since musical compositions, whether through the influence of Wagner or any other master, have grown to be more homogeneous and profound in their content—have, in a word, gained in delineative purpose—the relation of the conductor toward the orchestra has also grown more significant. The best orchestra in the world will make but a fleeting if not an utterly insignificant impression in the hands of an inefficient conductor. The period of orchestral virtuosity, in which the whole aim was daintiness, refinement, and precision of execution, is past. Already in his day Weber declared war against metronomical orchestra playing. After long and thorough study I am profoundly convinced that had Beethoven not become deaf he would have demonstrated by his conducting how insufficient his tempo and expression marks are for the correct interpretation of his symphonies. Weber said that there was no composition throughout which one measure was to be played like the other. True, otherwise it would be but machine work. Is it possible to conceive of a Beethoven who wished to have the works of his second and third creative periods performed without a bit of freedom in melody or change of mood? Naturally, there must be no dissection on the part of the conductor, and the freedom of movement which is exercised must not be permitted to disarrange the picture as a whole. Any man who found it possible to conduct the "Pastoral" or Fifth symphony in strict metronomic time, or the Ninth without variation in the tempo, ought to put down his

baton at once and become a traveling salesman for electric pianos.

If it is difficult for the concert conductor, who has only the one agency—the orchestra—to control, to carry out the aims of the composer, it is much more difficult for the opera conductor, who must manage the many solo-singers and the chorus with all their difficult tasks, collective and individual, mutual and independent. It is the gigantic task of the conductor to inform all these varied agents with the intentions of the composer, to interweave the orchestral part with theirs, and to graduate the instrumental sounds so that the action may present itself clearly and easily to the listener. Here let me say, from the conductor's point of view, that it is surely the purpose of the composer to have his stage-folk understood by the public. It follows, then, that the orchestra must never shriek and drown the voices of the singers, but support them. The orchestra ought always to bear in mind that on the stage above there is a man with something to say, which the sixty or eighty men below must support so that every tone and word shall be heard and understood. The composer did not write an orchestra part in order that it might drown the words sung on the stage. Wagner, even when conducting excerpts from his operas, was painfully anxious that every syllable of the singer should be heard. Frequently at the close of a vocal phrase he would arrest the sound of the orchestra for a moment, in order that the final syllable should not be covered up. How often did he call out angrily, "*Kinder,* you are killing my poetry!"

How discouraging must be the effect upon an intelligent singer to feel that, in spite of every exertion, he

is being drowned by the orchestra! Thoughtless musicians, speaking of my production of "Tristan und Isolde," expressed the opinion that I had supplied the work with more delicate tints than usual, only for the sake of Jean de Reszke and Nordica. This only proves how many musicians there are who still cannot understand the chief thing in an opera. In rehearsing "Tristan" I did not change a single note or expression-mark, but only carried out what the composer had written down, and gave effect to the vocal and orchestral parts in their true complementary values. I am flattered to know that I achieved the desired and prescribed success, for it was the general verdict that every word was understood from beginning to end; that was my wish, and that should be the wish and the accomplishment of every conductor. . . .

This attitude of the conductor to the composition is daily becoming more significant, for the composers of to-day are more and more putting thought into their compositions; the conviction is growing steadily that the proper order of things is first to think, then to compose, and then to perform. Even operas are being more carefully thought out than formerly. Look at the Italians now, and see how they strive to adapt their music to the original text! For this, thanks are due to that grand old man Verdi, who pointed out the way to his young colleagues, and set them an example in his "Otello" and "Falstaff."

When Wagner called out to the conductor, "Recognize first of all the idea: the meaning of a phrase and the relation of the phrase or motive to the action, and the proper reading and tempo, will disclose themselves of their own accord," he went straight to the very root

of the matter. Look again to "Tristan und Isolde" for an example. A large space of time in the first act is occupied by Isolde and Brangaene, who are alone in the tent. A few motives are continually developed, but with what a variety must they be treated—surging up now stormily, impetuously; sinking back sadly, exhausted, anon threatening, then timid, now in eager haste, now reassuring! For such a variety of expression the few indications, ritardando, accelerando, and a tempo do not suffice; it is necessary to live through the action of the drama in order to make it all plain. The composer says, "With variety"—a meager injunction for the conductor. Therefore I add, "Feel with the characters, ponder with them, experience with them all the devious outbursts of passion, but remain distinct always!" That is the duty of a conductor. If in addition the conductor is able to grasp and hold the play in its totality, to combine all the singers into a single striking picture, he will not need to wait till the next day for a recompense of praise; he may have the reward of satisfaction with himself at once. It is his artistic achievement to have lived through, to have himself experienced the drama. In the third act of the same work he must suffer with Tristan, feel his pains, follow him step for step through his delirious wanderings.

That conductor is an offender who ruins the picture by blurring its outlines by playing too loudly, or destroys its pliancy by an unyielding beat. Think of the exciting task presented by the scene of Tristan on his deathbed! The conductor must be ever at his heels. Every measure, every cry must agree with the orchestra. If the singer one day sings a measure only a shade

differently than usual, or begins or ends a rallentando or accelerando one measure earlier or later—an entirely natural thing to do—the conductor must be on hand with his orchestra, that the picture may not be distorted or blurred. He must have the brush of the composer and his colors always ready—in a word, he must live, suffer, and die with the singer, else he is an offender against art.

Here let me call attention to a singular phenomenon, which seems somewhat startling at first blush but which cannot be gainsaid. The performances of conductors are frequently criticised in great haste and with much harshness. Take, for instance, an overture or symphony by Beethoven and have it conducted by three or four really great conductors. Immediately comparisons will be made; one will be preferred and the others condemned without mercy. This is all wrong, for it is possible that one and the same subject shall be treated differently by different masters, yet each treatment have an effective and an individual physiognomy in its way. Different painters and poets can use the same material, each in his own manner, and each produce an art-work of value. How many pictures of Christ are there in existence? Each Christ head painted by a great master differs from all others; yet each is a classic for all that. In a musical performance I should first inquire whether or not the conductor has anything to say, whether there is definite meaning in his proclamation, especially if it should produce a different effect upon me from a reading based on an entirely different conception, and give a plain exposition of the conductor's purposes and ideas. If the variations consist of empty external details, then

away with them, no matter how prettily empty they may sound. There is less likelihood of such a state of things since action and train of thought are prescribed; and the instances are not many even in symphonic music, but they may occur.

In conclusion, I wish to make a few observations on three great musicians who were pioneers in their art and frequently appeared in the capacity of conductors. They are Berlioz, Liszt, and Wagner. Berlioz was a keen observer; he frequently wrote music so appropriate to the dramatic or poetical idea as to be obvious to everybody—as, for instance, the storm scene in "Les Troyens," the ball and execution scenes in the "Fantastic" symphony, the march of pilgrims in the "Harold" symphony, the Mephistopheles scenes and the Ride to Hell in "La Damnation de Faust," and many other pieces. Only a real genius could have done these things. It is true that these startlingly accurate delineations sprang from his enormous knowledge of orchestral technique rather than from his soul, though it is not to be denied that Berlioz often invented strangely beautiful and effective melodies. His musical pyrotechnics are frequently of the most dazzling order. As conductor of his own compositions he was incomparable. Cosima Wagner has often related that he brought to his rehearsals a tremendous command of the minutiæ of orchestral technics, a wonderful ear for delicate effects and tonal beauty, and an irresistible power of command. Upon all who heard or played under him he exerted an ineradicable influence. His music, frequently rugged in contrasts and daring leaps, is also insinuating and suave at times, and so, too, was his conducting: one moment he would be high in air,

the next crouched under his desk; one moment he would menace the bass drummer, and the next flatter the flutist; now he would draw long threads of sound out of the violinists, and anon lunge through the air at the double basses, or with some daring remark help the violoncellists to draw a cantilena full of love-longing out of their thick-bellied instruments. His musicians feared him and his demoniac, sarcastic face, and wriggled to escape unscathed from his talons.

Liszt, the founder of the symphonic poem, was differently organized. The dashing, energetic Hungarian, who had developed into a man of the world in the salons of Paris, was always lofty and noble in all his undertakings. He was singularly good-hearted, excessively charitable, unselfish, and ready with aid, intrepid, sometimes to his own harm, persistent in the prosecution of his aims, quickly and enthusiastically responsive to all beautiful things, and ready at once to fight for them through thick and thin. Thus we see him in Weimar, the first to throw down the gage to envy and stupidity in behalf of the Wagnerian art-drama, and never growing weary. He was the first Wagnerian conductor, and battled with baton and pen for the musical drama at a time when few believed in it. He was the first to recognize Wagner's genius and bow to the reforming force of the new musical dispensation. His recognition of the new era gave him the idea of the symphonic poem, and so he became in the concert-room what Wagner was on the stage.

Liszt also introduced the reforms into his sacred and secular oratorios, and their influence disclosed itself as well in the conductor's office. His Jovian countenance filled everybody with a sort of holy dread; his colabor-

ers were lifted to the top of a lofty pedestal; all were profoundly, majestically moved, inspired, and made conscious of a high mission. Liszt radiated an exalted magic on singers as well as instrumentalists. He felt himself to be an apostle of art, whose duty and privilege it was to preach love, faith, and respect eternal in all his deeds as conductor, and his feelings were shared with him by performers and listeners. By means of his priestly appearance and dignity, and his consuming enthusiasm for everything noble, he carried with him irresistibly all who came into contact with him. He compelled all to love and believe in the composition he brought forward. If Berlioz left behind him a demoniac impression, Liszt disseminated light and celestial consecration; one felt himself in a better world.

Wagner was a union of the other two. To him both heaven and hell were open. He delineated the sense-distracting pleasures of the realm of Venus in glowing colors, plunged into the most awful depths of the sea, and brought up ghostly ships; he opened to us vistas of the legendary and misty land of the Holy Grail; now he draws us with him on a nocturnal promenade through the streets of Nuremberg, and buffets the master singers and the petty town clerk; anon he discloses the nameless suffering and endless longing of two lovers who are being drawn unconsciously by the power of magic into the land of eternal darkness and night, there to be united in bliss everlasting. Next he plays in the Rhine with its nixies, calls up the lumbering giants, the nimble dwarfs, the stately gods, rides into battle with the daughters of Wotan, rambles through forests to the twitterings of birds, till he

reaches the cavern smithy, forges swords, strides through the flickering flame to awaken a heroic maiden, returns to the Rhine, overwhelms the race of gods, and predicts the coming of that which shall endure forever—the love of woman. At the close of his glorious life and labor he leaves us the most precious of treasures—the Holy Grail and Holy Lance—as tokens of Faith, Love, and Hope. Did ever a human intellect bequeath to the world such a wealth of ideas, suggestions, and teachings before? We cannot imagine the time when knowledge of these things shall be complete and closed, for the more they are studied the greater are the treasures discovered.

As a conductor Wagner was a man of iron energy. Almost small of stature, he seemed to grow to gigantic size when before his orchestra. His powerful head, with its sharply defined features, his wonderfully penetrating eyes, his mobile face, which gave expression to every emotion, every thought, can never be forgotten. His body stood motionless, but his eyes glittered, glowed, pierced; his fingers worked nervously, and electric currents seemed to pass through the air to each individual musician; an invisible force entered the hearts of all; every man thrilled with him, for he could not escape the glance of this great man. Wagner held everybody bound to him as by a magical chain; the musicians had to perform wonders, for they could not do otherwise. At first things went topsy-turvy at rehearsals, because of the impatience of the master, who wanted everything to be good at once; the strange, illustrative movements of his long baton startled and puzzled the musicians until they learned that the musical bars were not dominant, but the phrase, the melody,

or the expression; but soon the glance caught the attention of the men, they became infused with the magical fluid, and the master had them all in his hands. Then the meanest orchestra grew and played gloriously, the tones became imbued with life and expression, the most rigorous rhythm and the loftiest emotional expression ruled, and everything was reflected in the face of Wagner. All hung on his glance, and he seemed to see them all at once.

Once I sat beside a great actor who for the first time saw Wagner exercise this potency of look and facial expression. He stared at Wagner as if he had been an apparition from beyond the grave, and could not take his eyes off him. Afterward he told me that Wagner's face was more eloquent than all the actors in the world with all their powers of expression combined. Whoever saw Wagner, and came into contact with him in Vienna, Berlin, Hamburg, Budapest, Russia, or Switzerland, will certainly never forget this influence. He seldom conducted, but one must have seen him conduct a symphony by Beethoven in order to learn how much there is hidden away among the notes of that classic giant, and how much can be conjured out of them. To my thinking, Wagner is not only the mightiest of all musical geniuses, but also the greatest conductor that ever lived.

## VII. HOW TO TEACH MUSIC

Reasons for Adopting the Profession—Incompetence and Imposture — Comprehensive Requirements — Systems and Fads—Making Lessons Interesting—Temperament and Capacity of Pupils—Personality of Teachers.

IF all teachers of music had honestly to say why they had taken up this particular branch of the musical profession, there would be some peculiar answers. The "fashionable" master might whisper that there was money to be made out of it. The composer without capital to produce his works would declare that one must teach to live. The superannuated singer might cry out, "What else is one to do when the voice is not what it was, and we no longer get concert engagements?" The faddist, or inventor of "systems," instructs in the reasonable hope of converting the musical world to his way of thinking. The young governess, who is expected to speak French, mend clothes, and walk out with her charges, finds that if she can also teach the children their notes she has more chance of a post frequently less remunerative than that of the domestic servant. The quack, who professes to be anything that suits his purpose, finds that in teaching music he can impose upon the credulity of the public with greater impunity than if he placed a brass plate on his door and declared himself a legal or medical practitioner.

A few are "born" instructors of music. These love their work and take a pride in its results. They are generally found to devote themselves to teaching solely, being either too nervous or having no inclination for public appearance or performance. But they know how a song or piece should be played. They are also capable of conveying this knowledge to others. These are teachers deserving of the name.

From the foregoing considerations, there is, unfortunately, little doubt that the profession of music-teacher is overrun with incompetence and imposture. If the young girl fresh from school can stumble through a few stock pieces, she sees no harm in adding to her pocket-money by taking pianoforte pupils at a few dollars a quarter—her fees barely keeping her in boots and gloves. People who are fond of music but have had no professional training often apply for, and obtain through interest, posts of organist and choir-master at some important church. They can, it is true, play chants and hymns on the harmonium or piano after a fashion, but they ignore the fact that to teach a choir requires special temperament, training, and experience. "Systems" of teaching are often a snare to teacher and taught, as they tend to narrowness and one-sidedness.

While specialization in music-teaching is necessary and advisable, the good teacher should aim at being comprehensive in his views and methods. Teachers of music may be roughly divided into those who instruct in (1) vocal, (2) instrumental, and (3) theoretical work. None of these is quite independent of assistance from the others. The young singer, in order to accompany herself, should know, at least, how to

play the piano. The instrumentalist cannot afford to be ignorant of oratorio, operatic, and vocal music. Both player and singer, again, require to have theoretical points at their fingers' ends. Indeed, the first duty of a conscientious teacher is to ascertain that his pupils, while devoting their best energies to some special musical branch under his immediate direction, should not neglect all kindred subjects of the art that go to make a well-informed and cultured musician.

The opposing systems and fads of various teachers have done much to belittle the profession of music-teaching in the eyes of onlookers. We have all come across the pianist who has been the rounds, from one professor and one conservatory of music to another, only to be told at each successive step that all previous tuition has been on mistaken or harmful principles. Indeed, the first vocal lesson from a new master is often occupied in pointing out that a voice has hitherto been "placed" wrongly, that the pupil has come near injuring his throat by forcing tone, that the quality of head notes is deteriorated through straining, and so forth. This sort of talk has a bad effect on the nervous student. If deficiency exists, it would be better to set about remedying it without disheartening the pupil; just as the good physician does not frighten a patient with a full narration of the extent of his ailments, but rather endeavors at once to counteract the evil by suitable prescription. Similar procedure on the part of the music-teacher would be both courteous to his predecessor and considerate to a sensitive student.

Every one knows how multiple are "methods" of vocalism. Instead of pinning his faith to any one, the

professor might try to find out the commendable points in all. Italian methods are devoted to the production of "il bel canto"—in other words, beautiful tone above all things; while the Germanic-Anglican school aims at perfection of enunciation and phrasing. Among the French, *verve* and sprightly emotion are potent factors of effective song study. That all these points go to make the complete vocalist none will deny. Methods of breathing, again, may be varied to suit individual lungs and vocal organs. Text-books and treatises of famous teachers of singing are in print, and if people care to avail themselves of the views of men and women who have made a lifelong specialty of vocal culture it is easy to do so. As a rule, honest theorists will not commit themselves to the task of writing special tutors or treatises if they have not something convincing to say. Thus, an unprejudiced hearing should be given to all who are known enthusiasts and able teachers.

How to make music-lessons interesting is a matter which demands the attention of all teachers who desire to keep their pupils once they have formed a connection. An earnest and capable student who intends to make music his or her profession will count no toil too hard that is necessary to the acquirement of expertness. But what of young persons of distinctly mediocre talent—a class which forms the bulk of music-pupils—in whom the spark of musical feeling, if it be there at all, needs all the fostering and coaxing possible for its evolution and development? These soon tire of scales, exercises, and vocal drill, and pine for "something pretty to play or sing." Why cannot this natural aspiration be more frequently gratified? It

would awaken flagging interest in the pupil and undoubtedly please the ordinary parent, who often asks when all the strumming and humming will be at an end and the teacher will give a piece or song.

Teachers should more often place themselves in the shoes of those they instruct in these respects, and also remember that an appreciation for the higher classics only comes with advanced culture of the musical ear. Just as there is a wealth of tuneful and attractive pianoforte music to choose from which embodies the principles of legato, staccato, arpeggio, and chord-playing, etc., so there are plenty of beautiful simple songs, suitable for all styles and classes of young singers, from which the doctrines of correct breathing, phrasing, and enunciation can be learned if the instructor have the ability to inculcate such things outside a beaten path.

Take, for instance, that little song "The Dream," by Haydn. The first sentence—"Send me a dream"—is a microcosm of the vocal art. What possibilities are there not in this phrase, as in the music to which it is wedded, for the singer's practice both in tone-production and enunciation? The short and long sounds of that difficult vowel "e" are here; also the final "d" and "m," two consonants which require the greatest care in the singer's pronunciation. Again, here is open "a," as the combination of the liquid "r" with "d"—quite a wealth of study in a nutshell if the teacher have but the ability and patience to demonstrate it properly. This is but one song among many. The shorter and simpler numbers among the exquisite songs of Mendelssohn, Schubert, and Schumann, to say nothing of selections from English and American folk-song

and the productions of our own excellent song-writers, offer illimitable opportunities for a vocal lesson which can be made pleasurable as well as highly instructive.

The music-teacher's success is also greatly influenced by his or her ability to deal with individual temperament and capacity. Thus the child who enjoys playing Mendelssohn or Mozart may find Beethoven or Bach a task, while not all students render Chopin, Schumann, and Liszt with requisite powers of appreciation and delivery. How far a pupil's endurance of drill-work can be healthfully pressed is also a point upon which the judgment of the teacher is called into exercise. The drudgery of preliminary practice is, indeed, just the trouble with most preceptors of youth; and such devices as the practice-clavier and the like should be utilized when possible.

To insist upon stated times for practice for all children without distinction, as is often done at public schools, is another grave mistake to which the teacher should never lend countenance. While some young people are quite able to stand the strain of two or three hours a day at the pianoforte, one hour is sufficient, if not too much, for the delicate or less robust. Again, some children's temperaments are so constituted that to find fault with them continually, even when censure is deserved, defeats the purpose and seriously discourages plodding pupils.

But if too much pressure should not be put upon students of middling capacity, it requires considerable discretion neither to retard nor yet to favor undue haste in the gifted learner. If a musical child has tired of a piece before it is perfected, rather than urge reiteration to boredom, it is well to substitute a new

selection. Variety, in the alternating of a lighter with a heavier piece or vocal number, best assists the pleasurable progress of most pupils. Some bounds, however, must be put to the impetuosity of certain youthful performers who plead for constant change, or who would, if allowed, skim through everything in a most superficial manner.

The personality of the instructor has much to do with the young student's enjoyment of a lesson. A bright and cheery demeanor, and especially a kind and patient way of pointing out faults, are traits which go far to preserve harmony in the music-room. The irate music-master and the cross music-mistress are, happily, out of fashion. Allowing that false notes irritate the sensitive musical temperament, what earthly excuse could there ever have been for men or women so to forget themselves as to fly into a furious rage, rap frightened children over the knuckles, and fling music or books at the heads of offenders whose only crime was that they had not yet grasped the secret of musical excellence? If easy-going ways and pliant methods do not meet with universal favor, it is always possible to combine the requisite firmness and exactitude with tolerance, sympathy, and endurance in the case of students who by nature are not so bright or receptive as others. It is in these matters that the teacher's powers of character-reading and restraint come especially into play.

Punctuality in attending to classes and pupils is another factor in the success of an earnest teacher. The tendency to hurry over a lesson shown by many music-teachers, who keep constantly glancing at their watches when a student is playing, is to be criticised.

Children are very observant. If they imagine that their lesson is irksome to the teacher, they will scamp through their pieces, anxious as is the professor to see the expiration of the regulation time—often an insufficient time for the majority of students. Indeed, the apathetic or penny-in-the-slot teacher does more to kill musical art than any other known influence. On the other hand, nothing gratifies a young musician more than to think that a gifted professor takes a personal interest in work done.

There is no better advertisement or certificate for a teacher than to have it justly said that his pupils do him credit. So it seems an important part of his duties that he should strive to effect their advancement. It is pleasant to look back and say of some great artist, "Yes, he or she was my pupil"; while the successful pupil's retrospect is no less pleasing concerning "teachers from whom I have learned much." One can forgive the teacher who overwhelms his pupils with his own compositions, who talks above their heads or misunderstands them, or who, in his anxiety to "bring out" his graduates, can scold briskly at times. But it is difficult to preserve a respectful or affectionate memory for the pretentious instructor who betrays incompetence, meanness, or deceit of any kind.

The ideal teacher's qualifications may be summarized briefly as follows: Knowledge of the subject taught; ability to convey this knowledge to others; "breadth" in method; firmness, combined with a lovable disposition; the power of mental discernment; sympathy with the subject as with the pupil taught; the power of adapting all systems to individual instruction. Teach-

ers of music in all departments who take their profession seriously will benefit by reading standard works on musical science and art, and by studying specific text-books, of which there are many to be found suitable for a student's music-library.

## VIII. HOW TO BE AN ORGANIST

A Desirable Calling—Choir-training—Accompanying Singers—Choice of Voluntaries and Other Selections—Sacred and Secular Music—Preparing for Festivals—Harmony in the Organ-loft—A Fair Field for the Woman Organist.

A GOOD organistship is a coveted post in the world of music. Such a position means more than the salary attached to it; there is the standing which such an appointment gives a musician in the neighborhood, and also the teaching connection to which it nearly always leads in the case of a competent professor. Thus it happens that, although one's Sundays and the public holidays of the year are by no means days of rest for the musician who plays a church organ, such a calling offers a certainty of income and a standing advertisement in the locality which few members of the profession can afford to dispense with, if they be suitably qualified.

The initial training, however, for such a post differs from that of other instrumentalists. The majority of eminent church organists have begun their career as choristers. Women musicians are often handicapped in this respect, and in many instances have suffered from prejudice against the employment of female organists. A serious difficulty in the way of students of both sexes is that the pipe organ, unlike most other

sound-sources, is not often to be found in private houses, so that home practice is out of the question. The pupil is, then, dependent upon facilities at his church, his music-school, or the organ-builder's premises for acquaintance with his chosen instrument. The frequent inconveniences and uncertainties of such practice make it a matter of wonder that organists can obtain the mastery of performance which they usually exhibit; and the marvel is increased when one recollects that it is almost impossible to find two organs exactly alike in construction, arrangement of stops, and balance of tone. Indeed, like the proverbial hare, one's organ must first be "caught" before it is utilized. In other words, before familiarity is gained with any particular instrument, the player requires frequent access to it either by practising or through deputizing.

But the organist needs more than mere mechanical dexterity; in most appointments his duties entail also those of choirmaster. The procedure at church choir practices demands attention. Punctuality in the organist goes far to insure the regular attendance of a voluntary choir, a matter especially desirable in country parishes. An indifferent or apathetic organist, who races through the appointed hymns, chants, or anthems for the following Sunday, and seldom takes the trouble to turn round from his perch when addressing the singers, must not be surprised if the choir lose interest in the practice and shirk going to it when possible. A certain monotony attaches to the continual going over of the same ground at various seasons of the year, and some ingenuity is required on the part of the trainer to invest familiar items with fresh ideas in rendering and expression. The continual use of

customary psalms and hymns palls upon performers unless the words and their settings are varied.

An occasional "run through" without organ accompaniment—the organist leaving his stool and standing among his singers either to lead them or beat time—is a help in getting enunciation pure and distinct. That this is not so often done as it should be is evident from the fact that an undignified and unintelligible "gabbling" of words is so frequent at church services. A bright incisive method of getting quickly, effectively and pleasantly through a rehearsal is always appreciated by the vocalists who, seeing the choirmaster in earnest and strenuously active, are on their mettle to be likewise, with the satisfactory result that preparatory work is done without dawdling or carelessness. If there is a short interval at the end of a practice, this may be agreeably filled by the reading of new work, the advisability of having a well-stocked music library of anthems and sacred choruses at hand being evident.

To accompany singers effectively on the organ is an art in itself. The strength of accompaniment given naturally depends upon the kind of music performed as well as on the ability of the vocalists taking part. When a church favors congregational singing, much "coloring" in well-known hymns seems out of place. On the other hand, when the singing is mainly sustained by a well-balanced choir, an expert organist is at liberty to vary the otherwise dull uniformity of diatonic harmony and judiciously embellish his accompaniments during the singing of chants and responses. As long as frivolity or trifling is avoided the player's ingenuity in this respect greatly adds to the effect of the whole.

Again, either at a pianissimo or when the choir is in full swing, so that the choristers may be relied upon, a good organist may occasionally "let 'em alone" with admirable effect. On the whole, singers, if really competent, like to be "trusted" in this way, and it is seldom that, if carefully prepared, they tarnish their reputation at such points. The accompaniment of solo passages also demands special care and ability. Where timbre is desired, this should follow the indications of a full score as closely as possible. Hence, it is apparent that a first-class organist needs to add orchestration to his other studies. Beneath his fingers, if he know how to avail himself of them, lie the pigments of a great paint-box. Accordingly as he can mix his tints and marshal his contrasts, so will his accompaniments be artistic or the reverse.

The choice of voluntaries is a trouble to many good players, nor can any hard and fast rules be laid down on the subject. Bach's chorales, preludes, and fugues, and Mendelssohn's organ sonatas are the delight of the accomplished performer; but it cannot be said that they are always appreciated by the great bulk of ordinary churchgoers. The works of Best, Batiste, Rheinberger, Guilmant, Widor, and others, offer variety; but the views of the uninitiated on these matters are often amusing. Something "soft and devotional" for the offertory, or "loud and martial" music for the concluding voluntary embraces the extent of popular opinion as to what kind of selection is best.

The timing of voluntaries presents, perhaps, the greatest difficulty to the young organist. He soon finds that he must cultivate his gift of improvisation. He may be in the very middle of a well-known sacred

item when the collection is at an end, and the clergyman is waiting for the conclusion of the music. At such a crisis a cool head and steady hand are needed to save the situation with credit. It is also wise not to be disconcerted if some officious if well-meaning member of the choir plucks one's elbow suddenly from behind and murmurs in a stage whisper, "Time to wind up," when one is in the very middle of a florid passage. But the presiding genius of the organ-loft soon gets accustomed to such happenings, even to the point of cool indifference—which is not, however, to be recommended.

Choice of an organ solo resolves itself into a consideration of the occasion or gap which it occupies. Thus, for opening voluntary, if the performer be able to extemporize, a well-known theme may be worked up, beginning quietly and gradually approaching a climax which can be hurried or retarded at will until the service is on the point of commencing. For instance, the theme of the opening chorus of Mendelssohn's 95th Psalm may be found suitable for the purpose. The middle voluntary is, naturally, that selection which an organist requires to think out with most care. Appropriate items for special days, such as Handel's "Pastoral" symphony at Christmas-tide, are easy enough to choose; and for the other full services of the year it should not be difficult to ring the changes agreeably to all.

The many excellent collections of short voluntaries to be had from the chief music-publishers give ample variety and allow of individual arrangement and adjustment. Oratorio numbers are usually acceptable, and frequently, apart from organ music proper, such

short and symmetric movements as are exemplified in Field's nocturne in B flat or some of Mendelssohn's "Lieder ohne Worte" are found useful. For "going-out" voluntary, the organist is generally free to please himself. When the final Amen is sung, it is desirable to improvise very softly for a moment or so, and then gradually lead up to a good classical selection, a massive fugue, allegro, or march offering good material for the close.

Much has been said and written about the difference between secular and sacred music. That there is, or should be, some line of demarcation between the two, most musicians allow; but when the inexpert begin to criticise on the subject, the musician who smiles may be excused. Once a young organist, upon being reprimanded by his rector for playing florid albeit sacred items in church, responded, on the following Sunday, by rendering an exceedingly lugubrious selection at dead-march tempo. On being pressed for the name of his solemn voluntary the youth confessed that, as sacred arias were objected to, he had altered the rhythm and rate of a popular music-hall song and made it sufficiently morose to pass for a religious dirge.

It is true that Haydn's "With verdure clad" or Handel's "Rejoice greatly" sounds more ornamental than Mendelssohn's "On wings of song" or Schubert's "Serenade." It is also curious that some well-known hymn-tunes were originally folk-songs or dance measures. That organist shows most discretion and taste who chooses his voluntaries so as not to hurt the sensibilities of any of his hearers; though the right of people to dictate to him in his choice of solo work is questionable.

From what has been said the reader will see that, although there is ample selection of organ music proper to draw upon from standard composers for middle voluntaries, yet for practical purposes the organist has often to be his own arranger. A good plan is to try the prentice hand at such items as Handel's "I know that my Redeemer liveth" or Mendelssohn's "O rest in the Lord," the melody being played on appropriate combinations of solo stops, and the accompaniment being filled in with the "tenor" hand and the pedals. In time, facility comes with practice; and the knack of extempore arrangement becomes a part of the player's duties.

Among the church organist's services, apart from the extra occupation of training a secular choral society for local concerts, there is frequently preparation for sacred festivals in one's own or a neighboring town. When these events are connected with ordinary Christmas or Easter celebrations, they do not usually mean more than the rehearsal of some extra anthems or services and the practice of special hymns. Yet in such cases much depends on the ability of the organist to invest occasions of the kind with pleasurable interest. Perfunctory habits of scudding through such practices cannot be too strongly condemned. In rural localities especially, the weekly church choir practice is the gala evening of the seven. Young men and maidens trudge or drive miles in the snow of a winter's night rather than miss the one little diversion of their prosaic existence. The city musician, with his many social distractions, may well remember this, and contribute, if he can, to the country folk's pleasure. When the festival is one on a large scale, local choirmasters

require much conscientiousness and self-denial to throw verve and enthusiasm into the preparation of their own body of singers, the merit of whose performances will reflect upon another man. The drudgery which such advance rehearsal entails, particularly if the choral material be somewhat "raw," is seldom recompensed or appreciated for what it is worth. But the benefit to both organist and choir is undoubted. The reading of new music, and the being brought into touch with other artists and performers, constitute factors in progressive education which cannot be too highly esteemed.

No one who has had anything to do with the training of a church choir needs to be told that it is not always possible, literally and figuratively, to preserve harmony in the organ-loft. If the variations of our changeable climate often cause pedals to "stick" and notes to "cipher," the human element is frequently apt to be obstinate and to "kick" against authority in a way most distressing to a sensitive and cultured musician. Where there are two rival sopranos, for instance, or a pair of tenors of equal efficiency, the allocation of solo parts in anthems, etc., becomes a problem of bristling difficulty to solve. Sometimes, too, the choirmaster stirs up a hornet's nest by displaying his preferences or dislikes without counting the cost. The green-eyed monster is to be found lurking in the choir of a religious edifice as well as within the wings of the stage. It requires a strong and earnest personality and a tremendous fund of good humor, tempered with firmness, to steer clear between Scylla and Charybdis.

The somewhat rude habit of reprimanding a volun-

tary singer before his or her fellows is to be avoided at all costs. If something has gone wrong, it can be placed without offense upon the delinquent apart from descending to hurtful or spiteful personalities. Nothing alienates a body of singers so much as supercilious or overbearing manners in one who is, for the time being, their superior. Discipline has, it is true, to be observed in all associations of the kind, whether professional or amateur; but politeness and respect go far to preserve any human combination and keep it from becoming embittered or soured. Whether the male or the female organist has most tact in promoting choral sociability is a question which the twentieth-century woman organist perhaps may satisfactorily answer.

Concluding, it may be asked: Why not give the woman organist as fair a chance of excelling at her art as her brother professional? The physical exertion expended in organ-playing is no more hurtful to a woman than is walking, or dancing; and for the anemic, dyspeptic, or cold-footed, no better remedy can exist than the healthful drill of pedaling. St. Paul's objection to women speaking or "teaching" in an assembly, if taken literally, would dismiss the sex from class-teaching of all kinds—an art in which women often shine. Patience, reverence, and tact are all demanded from conductors of church choir practices, and these are eminently womanly qualifications. Wherefore—when old-world prejudices as to the "unbecomingness" and "undue effort" attached to the female organist's playing shall vanish before more intimate and practical knowledge of the king of instruments itself—let woman have a fair field for the display of her talents.

## IX. HOW TO APPEAR IN PUBLIC

Personal Bearing—Essential Qualifications—Selections for Public Performance—Appearance and Dress—Nervousness—Health, Physique, and Temperament—Other Things that Count—What Constitutes Success.

TO appear successfully in public is the great aim of the young artist. No matter how nervous the musician may be, how modest as to his attainments, nor how conscientiously anxious to toil at his art for that art's sake, there is a feeling that one's musical training is not complete until public opinion has been challenged in some way or other—on the platform, the stage, or through the press. Primarily, of course, music appeals to the sense of hearing, but in its public performance the sight and touch of the performer and the vision and feelings of listeners are also brought into play. The center of this activity or influence is the executive musician; and it is just this direct personal address to the sentiment and emotion of others that makes music at once the most attractive and the most desired of all accomplishments.

Those desirous of appearing in public with success should at once submit themselves to a severe and searching examination as to whether they possess those essential qualifications which make for a genuine reputation. Gifts there must be. If either sham or mistaken ambition flourish for a time, it is through sheer force of talent or will-power; but neither pretense nor

the fever for fame can maintain or sustain the *vox populi* for long. To gifts, some add appearance—individual charm of face or form. If a pleasing manner accompanies such attractiveness, the woman musician especially has the greater chance of a career as a public artist. A stronger power even than these, however, is to be found in that mystic force known as "personal magnetism." For the fact remains that among musical exponents whom a past century has listened to with delight there were those who won the public by their personality in the display of their gifts rather than by an uncommon beauty of face or form. Neither Jenny Lind nor Tietjens is described as having been a beautiful woman, yet few singers have ever been able to create such a furor by their public appearance as these, to name only two among the noted dead.

To define the magnetic influence of certain individuals would be difficult. It is perhaps best described as the outcome of sincerity and concentration of mind; or it may be another name for thoroughness of purpose or earnestness and zeal. In music it would seem to be the possession of the art apart from self-arrogance or love of mere display. It is that which stirs us in the technique of great pianists; which thrills us in the pianissimo as in the most brilliant tones of the cantatrice. It is in the devotion and painstaking care of the teacher; in the glowing and sympathetic eye of the lecturer. It may even be said to account for the absorption—the "enwraptness"—of creative genius. Maybe we might yet more nearly explain it as the demonstration of "soul," without which even the most accomplished artist falls short of perfection.

Supposing gifts and personality to be of the ap-

proved kind, the choice of items for public performances is a most important matter. Young musicians generally fall into the mistake of attempting favorite classical numbers which they are not advanced enough to render excellently well. There should be no mediocrity, no fear of an indifferent interpretation, about the items selected for a concert platform. Frivolous or trivial songs or pieces are to be carefully avoided, if earnestness is one's aim. Again, there are many celebrated performers who show little originality or wholesome variety in the repertoires they elect to give from time to time. It is said that a memorial wreath was once sent to a certain singer who was always bewailing "Thou'rt passing hence, my brother." Similarly, the pianist is open to criticism who chooses only "stock" pieces for his recital, as if Beethoven had never written any sonata but the "Waldstein," nor Schumann any tone-picture but the "Carnaval."

There is a tendency latterly to give "one-man" or "one-woman" entertainments. Cycles of songs are sung of the same period or composer; or a whole series of instrumental pieces follow each other, the rendering of which it would take the art of a foremost virtuoso to make interesting to the ordinary listener. Débutantes have yet to learn that the effect they produce is often in proportion to the length of the solo selection given: the less we hear from them the more we would like to hear! Violinists of all shades of mediocrity bracket two or more long pieces, and take encores to these upon the very faintest encouragement. This is a cause of positive boredom to many who would be glad to wish the players well if they were less obtrusive. An instrumentalist will say that an andante

as well as an allegro is necessary to give proof of one's style, technique, etc. There is no valid reason why this should be so. A slow movement, exquisitely played, would often give twice the pleasure if not blurred out of immediate remembrance by the noisy "fast piece" which, by way of contrast, follows. Suitable selections for particular occasions are, again, a subject for much forethought and advance preparation. Upon a point such as this may hang a performer's future career.

Though many sensible people profess themselves "above" the superficialities of appearance and dress, yet these matters must, more or less, come into the consideration of the public artist. This is especially the case with women. The great point is to dress as well as possible, and with suitability to all occasions. Costliness is not so much to be aimed at as becomingness. A woman's concert gown should always suit the wearer. If it does not, no matter how superb it may be, it is a failure. If one's own natural taste is deficient in these matters, the advice of a reliable friend should be taken. Fit and elegance in feminine apparel are more to be desired than richness of fabric or showiness of ornament. Indeed, in no way is one's own sense of refinement and culture more certainly shown than in mode of dress.

Means may not always be forthcoming to enable the young performer to dress exactly as her own correct tastes would advise. Yet she can usually please herself in color or combination. The Orientals declare that to each is his proper color, arrayed in which he will feel most at ease. Color, again, has more to do with the becomingness of a costume than many people think. No one knows so well as the woman who ap-

pears frequently in public what an art there is in being becomingly dressed. If the concert artist can get at the kernel of this art, and yet not waste too much precious time over the subject, the happy medium of appearing "well dressed" is reached. Anything that savors of eccentricity or extravagance—despite some pianists' fondness for hirsute superfluity—is best avoided on the platform. Such indulgence is but to make one's self a butt for ridicule or contempt. To some the glitter of diamonds is ravishing. Others declare that it reminds them of savage adornment and the "beauty" adjuncts of dusky skins. Apparently it is a case of "every one to his taste."

Gifts, good appearance, and becoming dress may all be the performer's, and yet their effects may be sadly minimized by that *bête noir* of the musician, nervousness. The heart-flutter, trembling limbs, quivering mouth, and parched throat are physical accompaniments of public appearances which very few artists wholly escape. Getting accustomed to the platform, people say, is the best cure. This can only be brought about by regular and frequent concert work, and this is, unfortunately, not always obtainable by the beginner—the one who suffers most from stage fright. "Look upon them [the listeners] as so many cabbage-heads," said a late revered master. Yet it is not always possible to regard a well-dressed audience, armed with programmes and opera-glasses, in this unflattering light, though the idea in the abstract, if ludicrous, may be sometimes appropriate.

Then some say that self-consciousness is at the root of the trepidation which overcomes even the most resolute when they first court public applause. The fact

is that the nerves may be shaken from a variety of causes. Terrors of "anticipation" are hard to combat. Because one has frequently staggered or broken down at some difficult passage, the dread of doing so in public has often the effect of spoiling the whole performance. Or a young musician may be too anxious to please a certain teacher, critic, or friend among the audience, and the excess of anxiety defeats itself. Again, so much depends upon the effect one makes upon a particular occasion that over-eagerness to shine causes loss of self-possession.

But it is easy enough to enumerate causes of nervousness; the trouble is to suggest a prevention or cure. Anticipatory ghosts of all kinds can only be laid by a strong determination not to be overawed by them, but to be prepared for their hallucinations by preliminary practice and by habituation to the surroundings of the platform. One's teacher can generally manage that a pupil, about to make a public appearance, may first strengthen and accustom the nerves to the ordeal by playing before small circles of friends, or when possible before critics. Any tendency that would interfere with the performer's success should be strenuously combated before venturing on a concert platform. It is said that Demosthenes spent hours haranguing the waves by the seashore. In this way he completely overcame a natural nervous tremor and inclination to stutter when speaking, and prepared himself to face the commotions of a vast assemblage. The best safeguard against nervousness is to throw one's self so thoroughly into the interpretation of the work undertaken that surroundings become as if they were not. One is then blind and deaf to all but the spirit

of music within. For the consolation of the sensitive it may be remembered that some of the most successful artists are those who have never fully conquered the "nervous accompaniment." How do they succeed in charming us? By sheer determination, resolution and thoroughness in preparation, as well as in carrying through the task in hand.

It is only right to add that health, physique, and temperament have a good deal to do with the control of nerves. The public artist requires to strengthen his bodily frame in every way in his power. Outdoor exercise, plain, wholesome food and not too much of it, fresh air and plenty of it, contribute the best preparations for all active work. Most performers believe in resting and keeping the mind completely free from worry or irritation for some hours before a public appearance. Opinions differ vastly on many points. While some vocalists starve themselves before a concert, others confess that they sing best on such fare as "a beefsteak and bottle of stout"! Undoubtedly tastes differ, but there can be little doubt that the general building up of the constitution helps to make both a successful and a happy performer.

Environments have much to do with the mode in which public executive work is done by the musician. A little embarrassment, such as might be caused by a singer discovering, at the last moment, that she had brought an odd pair of gloves, has been known to shake the equanimity of an accomplished artist. If performers are likely to be easily upset, the safeguard lies in seeing beforehand that all details are in perfect order.

Habits of irritability upon slight provocation—un-

fortunately so common with "high-strung" musicians—often render one unfit, either physically or mentally, to do justice to a public appearance. "Count twelve before you get angry" is an old and effective remedy for the excitable individual who flies into a passion, and thus loses self-control, over something it were far better to dismiss with a jest.

Then there is the consideration of such details as how, and how not, to walk on and off a platform. There is the shuffling gait, the elastic step, the graceful carriage, the nervous rush, and so on. Which to avoid and which to copy will be apparent to performers themselves. There is a way, too, of "looking pleasant" when one sings or plays in public, which is worth cultivating, so it be natural and not strained or overdone. How to hold one's music during the singing of a song; or, if one sings without music, how to stand gracefully so that the eye of the onlooker may gaze upon a pleasing picture—this is especially worthy of thought. To be at one's ease is a great accomplishment. A good impression is always made by the performer who can walk on and off the platform with unrestrained dignity and grace; who can hold himself erect and self-possessed during the singing of a song; or who can sit at a piano without throwing his body and arms about in a manner which often supplies the comic papers with sketches far from flattering to the artist or his profession.

All things considered, it must, however, remain a mystery why some are more successful in public than others. But that very mystery adds interest to one's first attempts, and it is the privilege of youth and enthusiasm to dream of taking the town by storm. How-

ever, for those who aspire to "set the river on fire," there are certain requirements for a successful public appearance which may be briefly summarized from the foregoing remarks:

Talent should at least be above the ordinary. Pluck must be combined with a persevering and cheerful disposition. Nerves ought to be thoroughly under control. Health should be capable of bearing without injury all strains likely to be put upon it. A pleasing appearance greatly adds to the public artist's success. To dress becomingly is a duty. Choice of selections is of paramount importance. An equable temperament is best fitted for emergencies. Discretion is to be exercised in all matters.

## X. HOW TO ORGANIZE MUSICAL ENTERTAINMENTS

"At-Home" Programmes—Musical Etiquette—Places on Programmes—Amateurs and Professionals—The Musical Bore—The Musical Evening—Concert-giving—Initial Steps—Advertising—Final Arrangements.

AT some time or other most people who mix in society have to organize musical entertainments, whether of a semi-private or public nature. The good hostess as well as the professional musician must consider ways and means on such occasions. There are certain details which one requires to observe, and stumbling-blocks that one must avoid, if undertakings of the kind, homely or ambitious, are to be successfully carried through. Of these functions, the afternoon reception, the musical evening, and the concert call for most frequent attention. We will now consider the separate arrangements for each briefly in turn.

Beginning with the so-called *at home,* we remark that the music for this may be either previously decided upon or may be of an impromptu kind in regard to programme. When social receptions are given on a large or fashionable scale, it is customary to engage a professional conductor, agree to the expenditure of a certain sum of money on fees, etc., and then leave the management and working of details to the superintendence of this musician. A capable person will at once in this case engage from four to six good solo

artists or else a small quartet or concert party, see after the procuring of a good piano or other necessary instrumental accessories, and also set about designing a programme in an artistic and acceptable manner. When a hostess herself undertakes these preliminaries, she should secure the services of at least four good singers—preferably soprano, contralto (or mezzo), tenor, and bass (or barytone), and of one or two expert instrumentalists, a pianist who might also act as accompanist being indispensable. Then a scheme such as appears most suitable for the occasion should be prepared, with due attention, of course, to arrangement and proportion. The following may serve as an example of what such a scheme should be:

PROGRAMME

PART I

1 Concerted instrumental or vocal piece (duet, trio, etc.).
2 Vocal solo (bass or barytone).
3 Vocal solo (contralto or mezzo).
4 Instrumental solo (piano or violin).
5 Vocal solo (tenor).
6 Vocal solo (soprano).
7 Concerted piece.

INTERVAL (FOR REFRESHMENT)

PART II

1 Instrumental solo.
2 Vocal solo (bass or barytone).
3 Vocal solo (contralto or mezzo).
4 Instrumental or concerted piece.
5 Vocal solo (soprano).
6 Vocal solo (tenor).
7 Concerted piece (vocal, or instrumental, or both).

This is only a skeleton; but it is capable of filling in with suitable numbers, as also of contraction or ex-

tension according to individual tastes or talent available. Its general arrangement should enable the guests to sit out either the first or second half of the programme, while the interval alone should be taken up with conversation or retirement to the refreshment-room. The constant stream of guests in and out of a drawing-room and the chatter that goes on continuously at these functions are not only disconcerting but positively rude to good performers; the music itself is lost as far as its pleasurable enjoyment is concerned. Where some such definite arrangement cannot be strictly adhered to, a certain etiquette and good taste should suggest minimizing small distractions during the rendering of selections—those arriving during the progress of a piece awaiting its conclusion before making themselves known to a hostess, and so on. When practicable, a platform of some kind ought to be erected for the convenience of the artists. The piano should be placed upon this, and thus "crowding round" might be avoided to the advantage of all concerned.

The order of the above sketch-programme requires some explanation. There are "favorite" places on the musical menu. Under most circumstances, preëminently gifted artists should not be asked to open or close the entertainment. Sopranos and tenors are often seriously offended if relegated to the "poles" of the performance—too near the beginning or the end—for, as a rule, "second" voices are heard before "firsts." There are also many causes for petty jealousies which it is well to avoid. Organizers have to be very careful not to ask those of similar voice or talent to appear immediately after each other. At the same time it appears unfair to exile the mezzo or barytone invariably

to the less favored portions of the programme, when people are either coming in or going away. Matters could only be equalized by allowing all capable performers to have at least one good place—as in the foregoing scheme.

Again, much discrimination and tact must be exercised not to "pit" the amateur against the professional, no matter how good the former may be. Unfortunately, the boundary line between the two is very indefinite. Besides, nowadays many so-called amateurs occasionally sing for fees. This consideration of the amateur and professional applies particularly to informal at-home programmes, which, not being designed beforehand, are generally contributed on invitation by the guests themselves, and may or may not include performances by professionals.

It is not considered etiquette to ask a musician, who makes his or her living thereby, to play or sing gratis at a reception, although friendship may often break through such restrictions. Most professionals, indeed, are generous and willing in obliging kindly hostesses or patrons. Care should be taken not to abuse such good nature, even when it offers a chance for a struggling young musician to get "known." Doctors and lawyers are not invited to houses as guests in order that advantage may be taken of their professional experience. At the same time, the musician may occasionally, when prudence and good taste permit, dispense with fee-making and freely give pleasure to a friendly circle.

A fixed programme is usually best at an at home, if only to save entertainers and guests from the possible infliction of the musical "bore," who, though an indif-

ferent performer, is fond of usurping the piano-stool or the singer's place, to the exclusion of those who could do better. To this class belong the strummer—who boldly attempts everything from a pantomime song to a sonata—and the lady vocalist who *will* sing in spite of her painful tendency to flat, and who revels in selections beyond her range and capabilities. The infant prodigy of the household is also best heard *in camera.* Under no circumstances is it fair to one's guests or visitors, nor to educated musicians, to compel them to listen to incompetency and force them, through politeness, to appear pleased or express "thanks" when they are inwardly irritated by inefficiency. The student or amateur should remember this, and never sing or play in public unless fully capable of doing so. No really musical persons would wish to make "exhibitions" of themselves. Their true province outside the home circle, if they are nervous or uncertain in performance, is that of intelligent and appreciative listeners.

More laxity and good fellowship generally prevail at the musical evening than at the afternoon reception. Unless the entertainment takes the form of a glee-party, or unless there is a fixed programme, people come prepared to make themselves obliging and agreeable. At the same time, the master or mistress of the ceremonies should always see that the wheels go smoothly by considering the feelings of musical folk present.

A few general hints may be useful. Contrive that all guests who are musically gifted may, if they are so inclined, have a personal share in the performances. Even if the inevitable bore be asked to set the ball roll-

ing, he might then be heard at the least objectionable time, and so be content with one appearance during the course of the evening.

Men and women performers should be alternated as much as possible. When there are two performers present of equal merit, discretion is needed so as not to let it seem that one vies with the other. In the case of teacher and student, good taste seems to suggest that the student should be heard before and not after the master.

Accompanists especially deserve consideration. If there is no professional accompanist, it is possible that the singers may prefer one of the musicians present to accompany them. It is often difficult to find a really good accompanist, and one who can read at sight with ease. Many volunteer to accompany who are not fitted to do so, and this is very disconcerting to the singer. When a hostess can, she should save vocalists embarrassment in this matter by inviting some one of unquestioned skill in this department.

Other details of arrangement consist in seeing that the lighting and seating at the piano, etc., are adequate, that the piano itself is previously tuned to the normal pitch, and that any music that may be wanted can be found with ease when it is required.

Concert-giving is a risky matter unless one has plenty of talent, plenty of pluck, plenty of friends, and, one might add, plenty of money to spare in case of loss. If there may be much to win by public appearance—applause, press notices, a possible future career—there are many uncertainties in the winning. One's self or one's fellow-artists may fall ill; counter-attractions may draw away an expected audience; even the

weather may prove unkind at the last moment, with disastrous results.

But when it is decided to give a concert, these *contretemps* must be prepared for with as much foresight as possible, the first steps being to fix the date upon which the event is to take place and to engage a suitable room or hall accordingly. When individual artists organize concerts for their own benefit, if they have not personal means to utilize on the venture, it is best to find out, first of all, how many of their friends and pupils will patronize the undertaking. Naturally the sensitive musician dislikes making such inquiry; but there seems no other way out of the difficulty unless one has a good working body of helpers who can and will sell tickets. The engagement of an efficient agent is often necessary. Otherwise a capable secretary may be found willing to act. Some one in the capacity of manager will assuredly save the professor or artist much worry and trouble, and will enable him to reserve his strength for the output of his best artistic ability on the occasion itself.

Assuming that it is a soprano débutante who desires to make her first appearance, it is well that fellow-artists should be approached and asked to assist. Musicians are usually very generous in giving their services to each other on such occasions. Besides, professional concert-givers are generally more considerate than organizers of charitable entertainments; and, knowing that singers and performers have certain expenses to meet out of scanty pockets, as a rule they prefer to fee, or else divide profits with, all who assist. Again, when gifted amateurs can be found willing to fill up blanks, if discretion is used in asking them to help, no

reasonable objection need be made. But, if the public is to be "drawn," some attraction or "star" must be advertised. A prima donna will do well to associate herself in the undertaking with some instrumentalist of ability and reputation; and, unless a recital is intended for the lady herself, at least two other soloists should appear. Sets and cycles of songs are usually the mainstay of the recital programme. In any case this should not err in being of undue length. Twelve to fourteen numbers might well be the limit of endurance.

The programme being satisfactorily settled—sometimes a task of no slight difficulty—the draft should be sent to the printers. Previously tickets may have been struck off and ready for sale. The prices of these should depend upon the hall, the nature of the entertainment, and the town in which it takes place. Then comes the vital consideration of making the event widely known. To know how to advertise is an art in itself, upon which space does not permit us to enter. In the matter of newspaper advertisement, some practical experience and the advice of businesslike friends is necessary. Editors and critics of journals are usually very kind in bringing the doings of musicians under public notice by means of preliminary paragraphs. Well in advance of the concert, care should be taken to see that press representatives are supplied with programmes and tickets. Only the best seats should be sent in these cases. It is a very unwise policy on the part of an artist to send an inferior "pass" to any one who comes to hear and report for the papers.

Final details of arrangement may be briefly summarized. For the occasion itself, responsible people

must be placed in charge of the ticket-office and at the entrance doors. Programmes, if for sale, should be offered in all parts of the house by young persons who may be trusted to perform this little duty courteously and honestly. Ushers, to show the people to their seats, are generally recruited from among friends who, in return for their services, are presented with complimentary tickets of admission. It should be seen to beforehand that the room, or hall, is in proper order for the comfortable seating of the audience, and sufficiently lighted for the holding of the concert. A dusty or drafty auditorium can very much interfere with the success of an entertainment. The decoration of the platform is a point upon which most ladies pride themselves, so it is unnecessary to enlarge upon it further than to say that it can be done very inexpensively and prettily with a few handsome screens, artistic hangings, palms, flowers, etc.

The procuring of a good piano is an essential matter, and it should be thoroughly in order. There is nothing more disconcerting to performers than to find anything wrong with the piano at the last moment. Besides music-stands and other platform accessories, suitable accommodation and refreshment should be provided in the artists' room—an essential point if good humor is to be preserved among the performers themselves. Then, if the programme be gone through with punctuality and briskness, *contretemps* be avoided or faced with presence of mind and equanimity, and every one be inspired with the desire to do his or her best, there is no reason why artists and audience should not get pleasingly in tune with each other and a successful concert be the result.

## XI. HOW TO COMPOSE

Talent and Study—Counterpoint—Canon and Fugue—Musical Form in General—Orchestration—How Genius Works—Use of Instruments in Composition—Improvisation—Tendencies of the Times.

THE true creative gift in music, as in other arts, is rare. But when present, there is generally no mistaking it; in early youth the future composer or inventive artist will give signs of an impulse to mold ideas according to the dictates of a spontaneous fancy. In the young musician these indications are to be found in an ear quick to estimate, retain, and evolve melodies; in an intense feeling for timbre, or musical color; and in primitive attempts to combine simple harmonic sounds before the principles of theory or chordal progression are understood. It is alleged that intelligent students may be taught, parrot-wise, to string phrases and sequences together, and possibly to mix orchestral tints, with a scholarship that may pass for skill. But without originality of thought or ease of expression, the mechanical score-scratcher takes upon himself a responsibility that will not stand the test of time. It is best for him to be honest with himself from the start and to realize that talent, though it may be improved by culture, can never take the place of genius. The great creator of music must be born, not made.

Granting that unmistakable evidence of musical in-

ventive ability exists, the student's first care should be to perfect himself in the grammar of the language of sound. Notation may be considered the alphabet, theory the orthography, harmony the etymology, and counterpoint the syntax of that language; and the four constitute a grammatical course that will enable the young composer to express himself correctly in the performance and writing of music. Each branch needs special care; and a text-book such as H. C. Banister's "Music" may be recommended to the student as an introduction to initial steps. Harmony is, however, best studied not from one, but from many treatises. Macfarren, Stainer, Prout, Richter, Chadwick, and Goodrich are among the authorities on the subject. A good teacher's revision of harmony and counterpoint exercises is also needful to insure rapid and reliable progress.

At the start, a self-taught student may be recommended to analyze well-known hymn-tunes, chants, and other forms of simple four-part structure. When the basses of these have been figured by the analyzer, they offer good practice in reharmonizing. The study of strict counterpoint may be ridiculed by the "advanced" musician of the day, but the great masters of composition did not think its precepts thrown away. Like the finger-drill of the instrumentalist and the scales of the vocalist, the five species of counterpoint are useful molds into which the youthful composer is recommended to pour his first concoctions. These early exercises in putting music correctly to paper—with proper spelling and arrangement of words and sentences—are an essential part of the creative artist's training. A score full of slips in notation and of errors

in arrangement and progression has as little chance of acceptance from publishers as an ill-spelled, ungrammatical literary contribution in the world of letters.

Under the head of syntax of music might also be classed those outcomes of counterpoint, canon and fugue. They might aptly be called the Euclid, or perhaps the logic, of composition; for they train the mind to think in sequence and order, and to build up a rational whole from component parts. Each branch must be taken step by step; and, just as in harmony the nature and treatment of inversions cannot be properly understood until the principles of triad superposition are clearly assimilated, so in counterpoint and canon the art of dual combination and imitation of the simplest melodic phrases must precede the working of complications in fugal development. The practical application on paper of all contrapuntal rules is necessary for their complete comprehension. If a capable instructor can demonstrate examples on the blackboard, or get the pupil to do so in the course of the lesson, this will be found of great assistance in the unraveling of knotty points. The writing of a clever vocal or instrumental fugue demands high culture on the part of the composer, so far as the grammar and science of his art are concerned. The general public associates with a fugue all that is dry and pedantic in music; but this is unfair. Fugue-form, as all music-students know, plays a prominent part in such popular numbers as Handel's and Beethoven's "Hallelujah" choruses, the music of "The Messiah," Haydn's "The heavens are telling," and the great wealth of organ music contributed by Mendelssohn and particularly by Johann Sebastian Bach.

There are no better models of this style of musical structure than the oratorio choruses of Handel and the clavier fugues of Bach. Schumann has aptly urged the young student to make Bach, in this respect, his "daily bread." "The Well-tempered Clavier" discloses beauty and musicianship ever fresh and new to those who have taken the trouble to explore devotedly its mine of constructive wealth. The terms "heavy," "labored," and "leading nowhere" are applicable only to fugues of composers who follow the letter rather than the spirit of the old masters of this form. In overcoming the technicalities of fugal writing, a good plan is for the student to analyze a model fugue daily, and to write a complete fugue of his own at least once a week. It is remarkable what facility in fugal work may in a short time be acquired if this method of study and practice is followed.

The young composer should early gain familiarity not only with the stricter forms of canon and fugue, but also with the regular development of the theme and period under all its aspects. The classical dance-forms of the minuet, gavotte, etc., lead by degrees to that pinnacle of the creative artist's endeavor, sonata-form. In this department Haydn, Mozart, and notably Beethoven, have left behind them the worthiest of examples. The writing of overtures, after the form of the first movement (allegro) of a classical sonata, is to be recommended to the tyro. In vocal composition, the chorus (rigorous and free), recitative and aria, duet, and so on, may be studied to most practical advantage from the examination of famous cantatas (sacred and secular), operas, etc. Among works that might especially be noted for analysis under this de-

partment—in addition to J. S. Bach's "Well-tempered Clavier," studied with the aid of Hugo Riemann's "Analysis"—are: (1) in pianoforte work, Beethoven's sonatas and Chopin's études, mazurkas, waltzes, and nocturnes; (2) in vocal work, for solos the songs of Schubert, Schumann, Mendelssohn, and Brahms, for concerted forms the operas of Mozart and Weber and the cantatas and psalm-settings of Mendelssohn; and (3) in chamber music, in addition to those of earlier writers, the better-known trios and quartets of such moderns as Dvořák.

Having mastered form in composition—in the study of which Ernst Pauer's "Musical Form" (in the "Music Primers and Educational Series") and Ebenezer Prout's treatise of the same title will be found most helpful—the future composer approaches one of the most fascinating of all the branches of his apprenticeship—orchestration. The orchestra is often spoken of as the paint-box of the musician. The metaphor is not inapt. Composition for a single instrument, when matched against the art that combines in the same tone-picture the tones of many instruments, reminds one of the difference that exists between the monotint of a sepia sketch and the myriad hues of a painting in water-colors or oils. The subject of instrumentation is, indeed, one of the most delightful that can be imagined. The solid groundwork of the string band, the warmer pigments of the wood-wind, the "high lights" of the brass, and the finishing touches of the percussion instruments—all these give to the tone-painter material for his brush that cannot but delight the true musical artist.

The works of Hector Berlioz ("A Treatise on Mod-

ern Instrumentation and Orchestration"), Frederick Corder ("The Orchestra and How to Write for It"), Ebenezer Prout ("Instrumentation"; "The Orchestra"), and W. J. Henderson ("The Orchestra and Orchestral Music") are helpful in guiding to a knowledge of the compass and capabilities of instruments; yet in learning the art of orchestration text-book and theory can go but a little way. We must hear, mark, learn, and inwardly digest what are the varied timbres of the several members of the great families of wind and strings, both separately and in combination. Orchestral concerts and performances should be attended whenever possible.

It is advisable, also, that the musician who desires to write for full band should learn to play even a scale upon as many orchestral instruments as he can. If he takes up a particular wind or stringed instrument and joins a rehearsal or performing society, all the better. In this way, and by cultivating the friendship of good players, he will get most fully in touch with the nature and requirements of every kind of sound-source. Thus, when the right time comes, he will be best equipped to write effectively for all. Full scores that may be analyzed with advantage at this stage are those of such standard works as Beethoven's symphonies, particularly the First, Sixth, and Ninth; Mozart's "Don Giovanni" and "Die Zauberflöte"; and Mendelssohn's "Hymn of Praise" and "Elijah." The scores of Brahms, Wagner, Tchaikovsky and other moderns are best reserved for maturer perusal. It may be remarked that the "Edition Peters" (Leipzig) places most of the great classical scores within easy reach of the student of moderate means. The cata-

logues of the music-publishers will further assist the young composer in making a selection of works with the scoring of which he should be familiar.

Regarding the manner and procedure of composers when at work, no hard and fast methods can be inculcated. Just as celebrated writers have had various ways of coaxing their muse, so the great musical masters have worked systematically or spasmodically, as circumstances or their temperaments influenced them. Schubert wrote some of his most superb songs on odd scraps of paper amid the fuss of a public tavern or the babble of the schoolroom. Haydn was in later days fastidious about his dress and mental attitude, but circumstances favored neither his garb nor his leisure hours in his early period of poverty or during the domestic annoyances that he suffered from a shrewish wife. Beethoven thought out his themes best in the open air and carried about with him note-books in which he carefully catalogued his inspirations for future use. He is reported to have indulged in horse-play when any one interrupted his improvisations; but we can well imagine that his life in lodgings was less conducive to good temper than were the home comforts and pleasurable circumstances under which Mendelssohn and Schumann worked. Rossini is said to have written in bed; and, indeed, most great workers have been as original and independent of rule in their times and modes of output as have been modern novelists.

This brings up the moot point as to whether a composer should write at, or away from, an instrument. Bach, Schumann, and most erudite musicians are strenuous in recommending complete independence of in-

strumental assistance in evolving musical composition, old Father Bach ridiculing as "harpsichord knights" those of his pupils who relied on the clavier for aiding their musical imaginings. Sir John Stainer suggested that the faculty of reading and hearing music away from the piano might best be cultivated by commencing with the perusal of the simplest hymns and chants, after which a gradual progression could be made to the mental comprehension, by means of the eye only, of the more difficult and complicated forms of composition. To hear and write music away from an instrument is no doubt a very high achievement. But facility in this respect is reached only after much practice at an instrument; nor does the ability come easily to all. Temperament, the power of perception, and other natural endowments, influence individual students a good deal.

If one is not honestly sure how music on paper sounds, it is far better to make practical trials of inspiration at the piano than waste much valuable time in writing dull, if scholarly, combinations. Indeed, extempore playing is unquestionably the best aid to the development of musical ideas. The gift of being able to improvise with pleasure and effect is very rare. Those who possess it may be forgiven if they prefer to note down their improvisations at the piano rather than depart to a side table and laboriously evolve, with pen and ink, what comes so much more readily when the source of sound is at one's hand. Whether written at or away from an instrument, music worth hearing is the only music that will live.

Regarding the art of improvisation, or extempore playing, some difference is to be made between per-

formances that are confessedly by ear and those that are the result of scientific study of form and composition. To ramble on at the pianoforte in an indefinite kind of way, playing scraps of this and scraps of that with questionable basses and indifferent harmonies, may satisfy inexperienced musicians; but it is trying for cultured musical listeners. Grammatical utterance in music can no more come spontaneously than can perfect orthography or faultless verbal construction in a child's essay. Allowing that the imaginative faculty implied is undoubtedly a gift, this gift must be improved by knowledge of how to lay out melody symmetrically, and group chords in such a way that discords are properly resolved and no glaring errors in harmonic progression spoil the pleasure of educated listeners.

Among the most frequent sins against good musical taste is the practice of certain half-fledged musicians who, when sheet-music is not available, "vamp" accompaniments to well-known songs or other solo selections demanding an accompaniment. It is like misquoting a classical author to substitute one's own crude "fillings-in" for the stately march of dignified counterpoints or the rich sequence of masterly harmony. Any one can guess at a tonic, dominant, and subdominant bass to a given diatonic melody; but when modulations come in —when a change is made to the minor, or an enharmonic coloring is temporarily introduced—vamping can only be productive of chaos indescribable to sensitive musical ears. Our advice to those anxious to vamp on all and sundry occasions, is, like "Punch's" in a different matter—"Don't!" A musicianly accompaniment, made up as one goes along, can be extem-

porized only by those who, in addition to having an ear for such a feat, have also learned to express themselves grammatically and without offense to the rules of good musical composition.

Much might be said as to the tendencies of the times in the drift of the composer's art toward ultrachromatic progressions in harmonic combination, united to blare and complexities in orchestral scoring. The young student talks glibly of Mozart being "old-fashioned," and Mendelssohn "sugary and superficial." Yet there are not a few educated musicians who would welcome a second "Don Giovanni" or a twentieth-century series of "Lieder ohne Worte." While, on the one hand, it is argued that the diatonic gamut is worked out, on the other hand we have to face the fact that folk-song is as potent a force with the people as it ever was. The truth is that not one in a generation can produce a genuine "Marseillaise." And it is surely not without significance that a highly cultured and artistic musician like Schumann—whose music to many appears obscure—in his "Rules and Maxims for Young Musicians" recommends the aspiring composer to strive above all things for pure melodic work.

## XII. TEXT-BOOKS AND THEIR USE

Three Classes—Annotation of Text-books—Works Recommended—Systematic Reading.

NO matter how capable the teacher may be, the pupil, in reading a text-book, must exercise his own intelligence, and when there is no teacher the necessity is, of course, greater. Instruction-books now play a great part in the march of educational progress. Statistics would probably show that, for every one text-book available to our grandparents, there are now dozens in the hands of the rising generation. Even when authorities differ, it is well to remember that in the multitude of teachers there is knowledge. Systems of musical tuition, the young musician soon learns, are numerous and diverse. It is well for him not to pin his faith to any one without good reason and a fair test of all the others.

Musical text-books might be roughly divided into three classes—theoretical, historical, and practical. Popular types of each kind are, for example, H. C. Banister's "Music"—a clear and succinct bird's-eye view of notation, theory of music, harmony, counterpoint, canon, fugue, modulation, form, and instrumentation; W. S. Pratt's "History of Music," a just and instructive review of musical progress, which still holds its own in giving the best general glimpse of the

music and musicians of the Christian era; and Ernst Pauer's primer on "The Pianoforte" (in Stainer and Parry's "Music Primers and Educational Series"), which may be compared to Sir John Stainer's "Organ" as a most helpful manual for the young performer. Besides books of this kind, there is a large amount of miscellaneous musical literature that greatly aids the earnest student. Under this heading come biographies; special articles in periodicals, by experts; and all musical reading of a lighter kind, such as newspaper criticisms and even musical romances—matter that very largely influences the taste of the musical public.

The assistance of a good teacher, in the selection as in the systematic study of musical text-books, is strongly to be recommended. A competent preceptor can best clear initial difficulties, and see that each progressive step is understood before new facts are approached. It is unfortunate that instructors sometimes stoop to "cramming" in order to get a pupil over a prescribed course in time. A teacher's help is particularly valuable when, as in the study of text-books on harmony, counterpoint, and all forms of composition, exercises have to be written out and subsequently criticised or corrected. It is very hard to see one's own mistakes; still harder to revise them. Correspondence lessons in paper-work are generally less expensive than oral tuition, and there is no reason why they should not be equally effectual if properly conducted. They are frequently of greater assistance than class work, in which individual difficulties are constantly overlooked. The playing over of piece-work before a teacher, like the taking of singing-lessons, is indispensable.

The advice of an educated and traveled musician is always preferable in the selection of a student's library; for he is likely to be less one-sided, and almost certainly will be less biased in regard to the publications of pet professors or out-of-date treatises. The limitation of a college student's reading to the particular text-book of his professor is generally avoided in private tuition.

Just as in methods of voice-production and various systems of technique in instrumental performance, so in text-book study the student will find many incongruities and apparent contradictions. Especially is this true in the department of harmony. This is almost inevitable, as harmony is still in a transition state. Thus, even in standard text-books, many things that are forbidden in earlier exercises are afterward permitted by license or appear broadcast in the approved music of the day. Theories as to consecutive fifths, unresolved progressions, and chromatic "spellings," learned from one authority, are found to be disregarded or at variance with the practice of composers of the day. Like the much-decried split infinitive in literature, banned chordal progressions are introduced intentionally or accidentally by eminent composers; and the much-puzzled student is often told that the stricter rules of part-writing are learned only in order to know how to break them with taste and discretion. Hence the necessity for consulting as many text-books as possible on any topic of an elastic or debatable nature.

Besides, underlying all divergences of opinion is the honest desire to inculcate purity of style and vigor of expression in the putting of one's musical thoughts on

paper. If Stainer ("A Theory of Harmony") sometimes differs from Prout ("Harmony: Its Theory and Practice"), and both at times from Macfarren ("Lectures on Harmony"), all three reliable authorities are well worth a careful study; the more thorough the attention given to each, the less will they ultimately appear to be apostles of diverse harmonic construction. Each may have a different way of expressing the same thing—probably a different nomenclature. What is wanting in one text-book may be found in another. Some knotty point in one treatise may become quite clear if we have the patience to see what is said on the subject from other points of view. As in all creative art departments, it is futile to think that the inventive brain can be fettered (though it may be guided) by hard and fast rules and regulations. G. W. Chadwick's "Harmony; A Course of Study" and O. A. Mansfield's work, "The Student's Harmony," may be recommended as taking a fair and comprehensive view of the matter.

As a relief from the study of theoretical text-books, the young musician may add the perusal of musical history to his daily or weekly programme. It is disappointing to find clever pianists who are ignorant, for example, of the times of Schumann and of the circumstances under which he wrote. And how curious it is to hear people discuss Wagner from the fashionable standpoint, and then suddenly to surprise them to a confession that they know absolutely nothing of the great man's life-work and principles. Most deeply is it to be regretted that widespread ignorance exists upon many musical points which, to the historical student, are landmarks in the progress of the art. As

in theoretical reading, no good authority in musical history should be passed over if access can be had to his pages. Pratt's "History of Music" we have mentioned as a fine type of student's book. Before him came Charles Burney ("A General History of Music, from the Earliest Ages to the Present Period," 1776-89; rare and costly), and Sir John Hawkins ("The General History of the Science and Practice of Music," 1776; to be had in a modern reprint). Among moderns, Baltzell's very compact "History of Music," Emil Naumann ("The History of Music in All Ages and Nations"), and several other well-known names go to swell a later list. In this age of encyclopedia literature comes, of course, Sir George Grove's famous "Dictionary of Music and Musicians," reissued under the editorship of J. A. Fuller-Maitland. Among other historical works, these may be suggested: W. J. Henderson's "The Story of Music"; W. S. B. Mathews's "A Popular History of Music"; C. G. Hamilton's "Outlines of Music History"; L. C. Elson's "Our National Music and its Sources" and his "History of American Music." Of further encyclopedic works may be mentioned: Theodore Baker's "A Biographical Dictionary of Musicians" and Rupert Hughes's "The Musical Guide."

Among books commended for miscellaneous reading may be mentioned such biographies as Philipp Spitta's "Bach," Frederick Niecks's "Chopin as Man and Musician," and H. T. Finck's "Life of Wagner." Works of unique interest are Joseph Bennett's "Letters from Bayreuth," Hector Berlioz's "Autobiography," L. C. Elson's "The Great Composers," H. L. F. Helmholtz's "On the Sensation of Tone," H. R.

Haweis's "Music and Morals," H. E. Krehbiel's "How to Listen to Music," William Pole's "The Philosophy of Music," A. S. Rose's "Talks with Bandsmen," J. F. Runciman's "Old Scores and New Readings," Robert Schumann's "Music and Musicians," John Tyndall's "On Sound," James Huneker's "Mezzotints in Modern Music," L. C. Elson's "Curiosities of Music" and his "Theory of Music," Amy Fay's "Music Study in Germany," W. S. B. Mathews's "How to Understand Music," W. J. Henderson's "What Is Good Music?" Dickinson's "Study of Musical History," H. T. Finck's "Chopin and Other Musical Essays," and A. C. Fletcher's "Indian Story and Song from North America"—a list which could be largely augmented if space permitted. Indeed, musical literature generally—including the musical magazines and what fiction there is that treats of music in a rational manner—furnishes ample variety of reading for the musical student, which cannot fail to enlarge his mind and pleasurably pass his leisure moments.

Practical text-books, from organ manuals to mandolin "instructors," are plentiful enough in the present day; and in the case of the self-taught the best of these are invaluable. Taking as an instance the first-named, there is, for organ students, the excellent primer ("The Organ") of Sir John Stainer, already mentioned. Commendably practical in its scope, and of the greatest assistance to young organists, is T. Elliston's "Organs and Tuning," a book that enters thoroughly into the construction and recent improvements of the instrument; and C. F. A. Williams's "The Story of the Organ" and Audsley's great "Art of Organ-building," are interesting records. That practi-

cal text-books of this kind are helpful to the student, even when studying under eminent preceptors, the writer can bear witness. Distinguished masters do not think that such trifles as "mixture" stops need explanation; and, if a convenient practical text-book is not at hand, pupils often learn to play mechanically before they perform intelligently.

The habit of annotating text-books is condemned by some and advocated by others. It is a matter of individual opinion. If people think it spoils their books to mark important passages or jot down references on the margin of a text, note-books may be kept for the purpose. The trouble is that such note-books are not always handy for speedy reference, say, on the eve of an examination. The judicious pencil mark, if lightly and neatly affixed, assuredly helps the eye in rapid re-reading. Of course, indiscriminate or untidy marking is a slovenly habit, and may make the book repulsive to subsequent readers. There is a certain artistic plan in annotation which every student should cultivate. This may be briefly defined as follows: Never mark unnecessarily. That is to say, any point the memory is likely to carry will not need future reference. It is those essential links in a chain that we cannot recall as a whole if we forget its parts, that need some special plan of memorizing. Thus, when we can arrange facts under headings, when we can classify events, or go by degrees from one step to another—the drawing up of such schemes of consecutive thought is always helpful. There is no doubt that underlining important matters or statements in a text-book is later of assistance in the marshaling of facts in a hurried survey. The best scholastic authors

have become aware of the student's habit of focusing his facts. Hence we have side-spacing, chapter-indexing, and paragraph headings in larger or blacker type, etc., concessions that are generally followed in all books of an educational nature. As long as books are treated in the way friends should be—considerately and lovingly—there can be no complaints lodged against the annotator. But the student who ruthlessly dog-ears or scribbles upon a book of reference is no better than the idle and destructive person who revels in scratching inane or profane remarks upon railway car windows and on the walls of buildings appropriated to the public use and benefit.

In these days of public libraries and cheap literature there is a tendency to browse promiscuously and skim aimlessly through volumes that, in the times of our parents, would have been read with profound respect and care, and possibly re-read at frequent intervals or preserved at hand for constant reference. Now the musical student who passes from one school or teacher to another meets with a novel text-book on every occasion and is bidden to discard his former manuals as inefficient or behind the age. Clear individual judgment alone can decide such matters. In any case, it is as well to approach the reading of all and sundry musical text-books in a systematic order. The first to be perused should be those of a standard kind. Then, the columns of the press, and especially of the musical magazines, should be watched for reviews of new musical books. These should be purchased or borrowed as soon as possible, and given a chance to speak for themselves. One authority should be weighed against another, and thus a fair estimate of

each obtained. If daily time-tables for the study of certain subjects be drawn up and observed, all the better for definite progress. Reading, if indulged in only by fits and starts, or of a desultory nature, seldom leaves permanent result. Again, the interposition of lighter kinds of musical literature between tomes of a strictly scholarly kind offers a beneficial and welcome relief to the reader that is not to be overlooked in the economy of mental forces. We have a few—we need more—really good musical romances to fill up the blanks at this point.

We might easily enter upon minute details regarding the formation of a musician's library, but enough has been said to indicate the lines upon which selection might be made; so now it is needful to add only a brief summary. Foundation text-books should be those which, like the veteran Manuel Garcia's "Hints on Singing" or Luigi Cherubini's famous "Treatise on Counterpoint and Fugue," have been the valued life-companions of eminent musicians of our own and a previous generation. The works of those authors who, like J. S. Curwen ("Studies in Worship-Music," etc.), H. S. Edwards ("The History of the Opera from Monteverde to Donizetti," etc.), A. J. Hipkins ("Description and History of the Pianoforte"), W. H. Hadow ("Studies in Modern Music," etc.), J. S. Shedlock ("The Pianoforte Sonata"), W. F. Apthorp ("The Opera, Past and Present," etc.), D. G. Mason ("From Grieg to Brahms," etc.), G. P. Upton ("The Standard Symphonies," etc.), Arthur Elson ("Music Club Programs from All Nations"), Arthur Mees ("Choirs and Choral Music"), and P. H. Goepp ("Symphonies and Their Meaning"), have won a

goodly reputation by their writings on music, also form worthy additions to the student's bookshelves. Contemporary musical journalism keeps the reader in agreeable touch with the doings of the day. Finally, musical fiction—not of the inexpert and hysterical sort that attributes impossible feats to the art and its exponents, but the work of well-equipped writers, such as we find in E. S. Sheppard's "Charles Auchester"—forms a welcome variant to the drier productions of the theorist. Among other books of this class are: H. C. Andersen's "The Improvisatore"; F. Marion Crawford's "A Roman Singer"; and Jessie Fothergill's "The First Violin."

# XIII. LEARNING TO LISTEN TO MUSIC

By Gustav Kobbé

## 1. AT A PIANOFORTE RECITAL

The Audience—The Piano—The Pianist—Evolution of Programme-making—Counterpoint and Harmony—Paderewski's Programme—Preëminence of Chopin—Schumann and Liszt Represented—The Encore—Effect of the Recital.

I LIKE to be in my seat in ample time, for I enjoy watching the audience arrive. There are the young women enthusiasts who preëmpt the front seats weeks beforehand, yet are among the earliest in their places, so as to luxuriate by way of prelude in the assurance that, from their coign of vantage, they can watch every movement of their idol's fingers as they glide over the keyboard. Many of these young women are endowed beyond the average with good looks, and the poetic light which shines from their features adds to their attractiveness. It must be an inspiration to any pianist to feel this band of sympathetic, responsive worshipers eagerly hanging on every note that shapes itself under his hands!

Next to come are the musical pupils of the girls' boarding-schools, who range themselves in the choice seats of the balcony. Then the suburban music-lovers with bundles—for they have done their shopping before the concert—and they keep them on their laps in-

stead of placing them out of the way under the seats, fearful lest they forget them in the transport of enthusiasm after the last encore. No sooner are they settled than they begin to wonder whether, after all, they can sit through the entire recital and still have time to catch the last train before dinner. Great, indeed, is the hardship of being a lover of music in the suburbs! Finally the veteran concertgoers appear and drop into their seats with the air of people who know beforehand just what is going to happen.

Meanwhile the stage has remained empty save for the pianoforte and the pianist's chair, and as I look at the instrument—a huge harp in a rosewood case and placed in a horizontal position on legs—I ask myself what the virtuosos of the olden times would think could they return and press their fingers upon the keyboard of the instrument which has been developed from the spinet, harpsichord, and clavichord of their day. How mellow the tone, how superb the volume of sound would seem to them compared with the twang produced when the quilled or leather plectra of the spinet and harpsichord plucked the strings of those instruments, or with the gentle tinkle which resulted when the metal tangents set the strings of the clavichord in vibration! They were small instruments compared with our pianoforte, and if placed beside it today they would look as if the modern instrument could swallow them—"eat 'em alive," in the words of Mr. Warfield in "The Music Master." But they were richly decorated, which our pianos are not; and very handsome some of the women of the olden time looked when they sat at spinet, virginal, or clavichord and ran their slender fingers over the keys. Nor must we

forget that it was in front of one of those instruments Mozart was placed as a child when he charmed the court of Vienna with his playing and, unabashed, responded to the Empress's praise with a hug and a kiss.

But these reflections are interrupted by the opening of the door giving from the stage. There is a moment of hushed expectancy followed by suppressed merriment. For, instead of the virtuoso, an attendant ambles across the stage to the piano, raises the top, pretends to be placing the chair in position (from sheer force of habit, I am sure), and retires. He is so hardened to the ordeal that he pays no attention to the few foolish people who attempt to start a round of mock applause, for he knows that when they discover no one is imitating them they will look even more foolish than they really are—if that be possible.

Suddenly, however, there is a prolonged salvo of genuine applause. The hero of the occasion has emerged and is making his way to the instrument. Is it the popular idol with the aura of reddish gold; or the little Titan whom Liszt dubbed "the young Tausig"; or the "Sarah Bernhardt of the pianoforte," as Fanny Bloomfield-Zeisler has been called? These sum up in themselves the three types of piano-players. The first, Paderewski, the man of deep thought and deeper emotion, who plays the piano like an inspired poet. The second, Eugen d'Albert (with whom also I class Rosenthal), a prodigious technician. The third, the woman, impulsive, nervously energetic, highly poetic—"and yet a woman!"

Upon the type will depend the programme. D'Albert once played at a single recital five Beethoven sonatas. It was colossal, but smacks to me too much of

the professional "strong man" who lifts chairs, tables, and even a piano with his teeth. I have witnessed a great change, a veritable evolution to programme-making, since I began attending concerts. Like all evolutions it has been conditioned largely by environment, which in this case is the development of piano technique not only for brilliancy, but, what is far more important, for expression, begun by Chopin, built upon by Liszt and, in our immediate day, extended by Paderewski, who, if not the discoverer of the effect secured by using both pedals at once, was the first to systematically apply it. Producing a low, sweet tone with the soft pedal, he enriches and sustains it by simultaneously depressing the loud pedal, which, thus used, is not a loud pedal at all, but in the truest sense a means to beautiful expression. Our own foremost composer, Edward A. MacDowell, not infrequently directs, in his pianoforte works, the simultaneous use of both pedals.

When Rubinstein and Von Bülow first came over here, in 1872 and 1875, a pianist's reputation rested on his playing of the Beethoven sonatas. It is herein that the greatest change in programme-making has taken place, for it is now recognized by all save the "old guard," that dies but never surrenders, that however noble the Beethoven sonatas may be as music in the abstract, they were orchestrally conceived, hence fail to do justice to the technical and emotional resources of the modern pianoforte.

Beethoven was a pianist, but when he wrote for piano he thought for orchestra. Moreover, the sonata form, as the term *form* implies, imposes restrictions from which the modern romantic school happily is free.

This brief characterization must suffice here as a statement of the reason why in the evolution of programme-making more and more room is given to composers like Chopin, Schumann, and Liszt, who understood the possibilities of the pianoforte, and to their successors. A modern audience—very justly, it seems to me—is inclined to rank a pianist by his interpretation of these composers rather than by his playing of works which sound more like orchestral compositions arranged for the pianoforte.

If, however, the recital you and I are attending together—a recital, say, by Paderewski—opens with a composition by a master born nearly a hundred years before Beethoven, a fugue by Johann Sebastian Bach, that is because Bach's works for clavichord, although written for that antique instrument, sound wonderfully rich on the pianoforte. For Bach wrote in counterpoint, a term which sounds abstruse yet is, I think, capable of an untechnical explanation. Suppose that four people have met in order to sing. A composer hands to each of them a separate theme and then asks them to sing these four separate themes together. They smile somewhat superciliously, for they think it can result only in frightful discord. But the composer, who is sure of his ground, urges them on and, when they make the attempt, they discover that the four themes combined make a grand and impressive whole. That is counterpoint—the separate working out of separate themes which, nevertheless, bear such a relation to each other that they make a musical whole when sung or played together.

If the composer had taken only one theme and supplied it with an accompaniment, however simple or

elaborate, that would constitute harmony; and between the four themes worked out together and the one theme with an accompaniment lies, in a general way, the difference between counterpoint and harmony. If the four themes had been so adjusted as to allow them to enter one after the other, sometimes drop and come in again, and so on *ad infinitum,* we would have had a fugue, the highest form of counterpoint. Goethe once described history as a mighty fugue in which the voice of nation after nation becomes audible, and this may stand as a highly poetic definition of a very complex musical form. But the point which interests us at this Paderewski recital is that, wonderfully rich as modern harmony may be, it is no richer than old father Bach's counterpoint. In fact Bach is a remarkable instance of a genius who was more than a century and a half ahead of his time. Now, like a newly discovered celebrity, he is forging more and more to the front, and no virtuoso can afford to neglect him. He forms a broad and stable foundation upon which to build up a recital and enables the pianist to show that he possesses artistic dignity and reserve as well as the qualities which make for brilliancy or for highly emotional expression.

The initial impulse to the modern appreciation of this master of counterpoint was given by Mendelssohn, who in 1829 revived Bach's "Passion According to St. Matthew"—the first performance of that great choral work since its composer's death more than seventy-five years before! And speaking of Mendelssohn, I notice that Paderewski follows the Bach fugue, which opens his programme, with the "Spinning Song" and "Spring Song" from the "Songs Without Words." These

"Songs Without Words" have their proper place in the scheme of musical evolution. Without them there would be a missing link, whereas they supply the gracefully arched bridge (and easy to cross) between the classical sonata and the modern romantic school of composition. Instead of consisting, like the sonata, of three or four movements, they are "single-piece" compositions, and their workmanship and success opened the eyes of composers to what could be accomplished in this line. The two examples on this programme are obviously melodious, written in a graceful and fluent style, none too deep, and have the usual Mendelssohn fault of verging too much on the sentimental. Yet they have their place, and at a recital may serve very well for the two lumps of sugar in the cup.

They are followed by a group of Chopin pieces—a polonaise, two mazurkas, a valse, and two études, one of them the so-called "Butterfly Étude." Paderewski revels in Chopin, possibly because, like himself, the composer was a Pole, but also, without doubt, because this virtuoso recognizes with almost every other pianist that Chopin is the greatest composer of pianoforte music. It was Chopin who gave distinct individuality to music for this instrument, and when we consider that a piano is almost a necessity in every household, the debt due the composer who, without exaggeration, may be said to have discovered pianoforte music can be fully realized. Pianistic expression became what it is under Chopin; the piano ceased to be an epitome of the orchestra and became a piano. He perceived that the instrument possessed characteristics all its own, and promptly proceeded to develop them to their full capac-

ity. The music of Chopin is melodious, brilliant, dramatic, deeply expressive—it possesses every attribute of beautiful music. But what makes its beauty supreme among all the works for pianoforte written up to Chopin's day, is the fact that it is genuine piano music. His importance in the evolution of the art and in the development of piano-playing lies not only in his music being beautiful in the abstract, but further in his discovery of the distinct "piano tone-color," or clangtint, and in his method of so working out his rich harmonies that he produces a great variety of tone-colors.

It is impossible within the limits of this article to touch upon all the details of this master's exquisite art, and I must content myself with calling attention to one of his most striking characteristics. Observe the groups of ornamental notes which occur so frequently on his pages. Bearing no exact numerical relation to the regular rhythm of the piece which throbs on below; broken up into figures of four, three, five, seven, nine, or almost any number of notes, yet to be played with a certain continuity, and still freely, so that the first and last notes of the whole ornamental phrase fall in with the corresponding notes of the rhythmic figure; shot through with "accidentals" as with all the colors of the rainbow—it floats like a shimmering veil of gossamer over rhythm and melody, rising and falling on every breath of air. This is the famous, much discussed tempo rubato of Chopin; and it is this device more than any other through which this genius brought the piano into its own.

The Chopin group of pieces on the recital programme is followed by a Schumann group—a couple

of Noveletten and Phantasiestücke, genuinely romantic works, appealing to the imagination and thoroughly delightful to play and to hear. They are admirable compositions, not too long, yet full of poetic touches. Schumann went even a step beyond Chopin in naming his pieces. Each of the "Fantasy-Pieces," for instance, has a descriptive title showing that it represented a certain mood to the composer and that he aimed to rouse the same mood in the listener. Thus one of the pieces is called "At Evening," another "The End of the Song." They are examples of so-called "programme music," music written with the distinct purpose of suggesting what the composer had in mind; and, in the evolution of music, Schumann may be said to represent the introduction of this type of composition to the piano. He further differs from Chopin in being less ornate, also in that he imparts to his music what I may call a barytone quality of tone and in being more introspective.

Passing over several pieces as not essential to the point of view from which we are considering this recital, it is found that the virtuoso has elected to close his programme with one of Liszt's "Hungarian Rhapsodies." I said early in this article that Beethoven thought for orchestra when he composed for the pianoforte; but his piano was a colorless orchestra. Liszt had supreme command both of the orchestra and of the pianoforte in their full modern development; and in writing for the piano, he reproduced orchestral effects with all their rich tone-colors. While listening to this "Hungarian Rhapsody" you will seem to hear piccolos, flutes, clarinets, horns, and other orchestral instruments, just as you become conscious of the colors

of a painting when examining a fine mezzotint engraving of it. At the same time the composition is thoroughly playable. This enrichment of the resources of the instrument through the medium of orchestral effects is Liszt's contribution to the evolution of pianoforte music, and is, it seems to me, a great achievement. For Liszt sums up everything that went before and adds something of his own. Notwithstanding many divergent opinions, he is one of the great masters of music.

And now the recital is over—at least, is supposed to be. But something quite extraordinary happens; or rather, what should happen doesn't. Instead of the audience filing out, a great part of it crowds down the aisles toward the stage. The virtuoso of the reddish-gold aura appears again and again in response to the prolonged applause. At last there is a rapturous swell in the volume of acclaim. He is crossing the stage to the piano. To the delight of the great gathering, chiefly feminine—woman always, since the world began, being the leader in the appreciation of art—he plays one piece after another.

He retires. Many still linger and endeavor to coax him out again. But the lights are turned down, a signal that it is all over.

The young women in the front seats have had an afternoon of emotional revel; the boarding-school misses have heard how a great virtuoso plays the Chopin valse which is supposed to represent Mme. Dudevant's pet dog chasing its own tail, and they will play it incessantly for the next fortnight; the suburbanites have missed their train but don't care; and the veteran concertgoers have added another golden hour to their pre-

cious memories. But how many among all these realize that, besides having been thrilled and entranced, they have heard how a great virtuoso plays the Chopin music?

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## 2. AT AN ORCHESTRAL CONCERT

The Shah's Appreciation—The Concert Orchestra—Wilhelmj at Bayreuth—Thomas's Keen Ear—The Slighted Flute—Other Instruments and Their Uses—Conductors.

WHEN I hear the orchestra tuning up, I am reminded of an amusing experience which a London orchestra had with the late Shah of Persia during that potentate's visit to the British capital. He attended a concert and sat there apparently unmoved, signifying neither by facial expression nor gesture that the music made the slightest impression upon him. When it was all over, however, he remarked that he had enjoyed the first piece on the programme and would like to hear it again. The orchestra promptly attacked it, but Muzaffar-ed-din angrily shook his head to indicate that it was not what he wanted; and so with several other numbers which the orchestra began to try over. But when, after a while, it became necessary for the players to tune up again, and the babel of sounds attendant upon that function was let loose, a pleased expression overspread his august Majesty's countenance and he despatched his grand vizier to pin upon the lapel of the conductor's coat the Order of the Victorious Humming Bird.—After all, much depends upon the point of view.

The modern concert orchestra consists of many instruments—one hundred, as in the case of the New York Philharmonic; two hundred and forty-two, as in the case of the festival orchestra which Theodore Thomas conducted in the Seventh Regiment Armory, New York, in 1882. But when played on by a great conductor it should sound as one instrument, combining all the qualities of the many—the precision, sustained tone, and sensuous charm of the strings; the lusciousness of the wood-wind; the sonority of the brass; and the rhythmic pulsing of the instruments of percussion. It should possess all the qualities of a great voice—be as brilliant and flexible as a high soprano, as rich and heavy as a contralto, as vibrant as a tenor, and as powerful as a bass. The modern orchestra is, in fact, the greatest of all voices, because, properly managed, it has a capacity for utterance far beyond the range and variety of any human voice, however great.

It always interests me to watch an orchestra assemble on the stage; there are so many instruments, yet they naturally form themselves into homogeneous groups, each with its own characteristics, but by contrast or fusion contributing its share toward the general result. To observe how an orchestra is constituted and how each part is made to subserve the whole is a fascinating study and a great aid to the due appreciation of orchestral music. Three groups, each of four different instruments, together with the instruments of percussion, or four groups in all, form the modern orchestra. It is well to bear these grand divisions in mind. It greatly simplifies the study of orchestral music and enhances the listener's pleasure in it if he can

so familiarize himself with the characteristics of the different instrumental groups that he can at once locate the source of a certain tone-color or effect. To know at once what instrument is playing a melody that entrances your senses is like being able to distinguish a flower by its perfume.

Excepting the instruments of percussion, which consist of the kettledrums (tympani), side-drum, cymbals, triangle, and instruments of similar kind, each of the groups of which the orchestra is composed can play in complete harmony. For in each group there are instruments corresponding in range with the soprano, alto, tenor, and bass voice. One might say that a musician in scoring for orchestra has three orchestras at his disposal, and it is by his judicious use of them, sometimes independently, sometimes together, that he is able to secure those wonderful tone-colors which are the glory of modern orchestral music.

The violin is the prima donna of the orchestra. The tones of the wood-wind and brass, being produced by the breath, cannot be attacked with the same precision nor be sustained as long as those of the stringed instruments. With these latter the upward and downward strokes of the bow resolve themselves into one continuous motion which, for all practical purposes, can be kept up indefinitely, and may be as long drawn out and sustained as the murmur of night or as rapid and scintillating as the flash of the morning sun in the mirror of the sea.

It is not exaggerating to declare that the precision of an orchestra's attack and its brilliancy depend upon its first violinists. When Wagner produced his "Ring

of the Nibelung" at Bayreuth, he had no less a virtuoso than Wilhelmj at the head of the first violinists. He was the Concertmeister, the leader of the orchestra, as the leading first violin is called in distinction from the conductor. Often there are ticklish problems of technique to be solved for the violins, and it then devolves upon the leader to show how these problems are to be solved. When "Die Walküre" was given at Bayreuth, the whirring passages for violin in "The Ride of the Valkyrs" seemed at first impossible to play. It was Wilhelmj who told the violinists under him that, so long as they began and ended each passage together, the middle would take care of itself—and so the result proved. It also is desirable that the bowing in each division of the strings should be uniform, not only because it would offend the eye to see some players in one of these using the up stroke, while others were doing the opposite, but also because it gives greater evenness to the body of sound. It is on record of Theodore Thomas that he stopped an orchestra at rehearsal because, his sensitive ear telling him that something was wrong, he discovered that one of the sixteen cellists was bowing the passage differently from the other fifteen! But there are very few conductors whose hearing for beauty of tone quality was as keen as was Thomas's. In his early days Thomas was a violinist, and I have seen him at rehearsal take the leader's violin and show the first violinist how to execute a passage. He had retained enough technical skill from his old virtuoso days to be able to usurp the functions of the Concertmeister.

Each of the three principal groups of the orchestra is spoken of as a quartet—the string, the wood-wind,

the brass quartet. Strictly speaking, the strings, although playing only four instruments (violin, viola, violoncello, and double bass), form a quintet, because of the division of the violins into first and second. The first violins are the sopranos, the second the altos, the violas the tenors, the violoncellos the barytones, and the double basses the bassos of the string division. The numerical superiority of the violins as compared with the instruments in the other groups extends also to the other representatives of the string division. Again, taking the Boston Symphony Orchestra of eighty-seven players as a standard, there are, besides the thirty violins, ten violas, ten violoncellos, and eight double basses —an aggregate of fifty-eight stringed instruments, or two-thirds of the entire orchestra. This gives an idea of the importance of the strings. If, other conditions being favorable, an orchestra sounds rough and noisy, the cause usually will be found in a lack of due preponderance in the number of stringed instruments. The average theatrical orchestra nearly always is miserably balanced as between the strings and the other instruments, hence is raw and blatant.

The leading instrument of the wood-wind division is the flute, an instrument which long has been the victim of the musical joker. There is a stock jest which runs as follows:

"Are you musical?"

"No; but I have a brother who plays the flute."

For a man to suggest any subtle connection between music and his brother's playing the flute is supposed to mark the climax of lack of musical perception. It also has been darkly hinted that in "Lucia" the heroine loses her mind not because of her forced marriage to Ashton,

but because her principal solo in the opera is accompanied by a flute obbligato. Nevertheless the flute is an agile and graceful instrument, and some of its notes give a tinge of romance to the orchestral color-scheme. One of our best-known Southern poets, the late Sidney Lanier, played the flute in the orchestra of Peabody Institute, Baltimore, and in his poem "The Symphony" he did not fail to pay a tribute to his favorite musical instrument.

The oboe is a wood-wind instrument which can be distinguished by its peculiar tone—reedy, almost nasal, yet, singularly enough, not disagreeable. The oboe was developed from the old pastoral pipe known as the shawm, and its pastoral quality still is so distinctive that it almost invariably carries the melody in music of that kind. It is, however, also capable of a plaintive expression and of voicing lonely melancholy. This latter is the special province of the English horn, which, in spite of its name, is simply an oboe of lower register. Undoubtedly the most characteristic and most famous passage for English horn is the sad lay piped by the watchful shepherd in the third act of "Tristan und Isolde," signifying to the wounded, feverish Tristan that the ship bearing Isolde to him has not yet been sighted in the offing.

Richer, warmer, and more mellow in tone-quality than the oboe is the clarinet.

> Then from the gentle stir and fret
> Sings out the melting clarionet,
> Like as a lady sings while yet
> Her eyes with salty tears are wet.

The clarinet is, in fact, one of the most beautiful instruments in the orchestra. It can be played rapidly or

slowly and is capable of great variety in dynamic shading. Indeed, with all its beauty of tone and expression, it is so thoroughly practical from a technical standpoint, that, in military bands, such as Gilmore conducted at Manhattan Beach—"music on the half-shell" we used to call his concerts because of the shell-like sounding-board within which the players sat—the clarinets hold the place of the violins in the orchestra.

In "The Ancient Mariner" Coleridge speaks of the "gay bassoon." Owing to a peculiar squawk in some of its tones the bassoon sometimes is funny and can be used with humorous effect, but never, by any stretch of the imagination, could it be called gay or abandoned. There is also a contrabassoon, which is of even lower register than the bassoon itself. It is a large instrument, and if you see a very long pipe protruding above the orchestra, with such a lavish outfit of nickel joints and other trimmings that it reminds you of a section of sanitary plumbing, you are gazing upon the contrabassoon. The English horn, bass clarinet, contrabassoon, and piccolo (a small shrill flute) are additions to the regular wood-wind quartet. With the original quartet of wood-wind instruments they enable a composer to use the wood-choir in numerous combinations with itself and to produce a variety of exquisite tone-colors. The voice of the wood-choir as a whole is exceedingly rich and tender, breathing romance and gentle melancholy.

The regular brass quartet of the orchestra consists of trumpets, for which, however, cornets usually are substituted; French horns, trombones, and the tuba. The appearance of the first two members of this group is familiar to most people. The tones of the trombone

are produced by drawing a long slide in and out. A facetious concertgoer once remarked that it always amused him to watch the trombonists because they kept swallowing half of their instruments and then drawing them out again, which he considered a very clever trick. The tuba is a large, thick, heavy-looking brass instrument ending in a funnel or "bell" of such dimensions that you wonder if it isn't necessary for the player to exercise considerable caution so as to avoid falling into it. The instruments of percussion most generally found in an orchestra are the tympani (kettledrums), the snare drum, bass drum, cymbals, and triangle. Castanets, tambourine, gong, and steel bars of varying length for bell-effects are added as occasion requires. The main function of the "battery," as the group of percussion instruments is called in the United States, is to add to the power (not to say noise) of the orchestra in mass effects, but it can, of course, be used in other ways, and a suggestion of mystery is not infrequently thrown out by a very delicate roll or tapping on the tympani. These and the bells are the only instruments of the group capable of being tuned to notes of definite pitch, the other instruments of percussion simply producing sound.

The conductor of an orchestra was originally a mere perfunctory time-beater. His individuality did not enter into the performance at all. A great change has, however, come over this state of affairs, and especially in our own day, when a conductor's reading of the works given under his direction has assumed as much importance as the injection of a virtuoso's personality into his playing. As a result we now have virtuoso conductors, often spoken of as "star" or "prima don-

na conductors." The New York Philharmonic Society, doubtless taking a hint from the popularity which its concerts enjoyed under Theodore Thomas and later under Anton Seidl, for several seasons imported its conductors from Europe, giving to each of them the direction of one or more concerts. Wassily Safonoff and Felix Weingartner were among those who were heard at the Philharmonics under this plan, Safonoff finally becoming the permanent conductor, to be succeeded by Mahler. In this country we also have a family of conductors in the Damrosches, the late Dr. Leopold Damrosch and his sons, Walter and Frank. Nikisch, who was conductor of the Boston Symphony Orchestra, is now one of the great "star" conductors of Europe.

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## 3. AT A SONG RECITAL

Bad Enunciation—Literary Qualities of Songs—Music and Words—The Old Recital and the New—Programmes—Schubert the Master of Song—Other Song-writers.

AT many of the song recitals which I attend I feel compelled to agree with those students of the evolution of language who believe that song antedated speech. For the number of people who seem to find it impossible to control their impulse to burst into song before they have mastered the distinct enunciation of their mother tongue is surprisingly large. To hear some of the men and women who figure as concert singers declare that "My-ee Lee-ove is lee-ike the red,

red rr-rose" leads to the inevitable conclusion that they have cultivated the art of song without the preliminary precaution of forming so much as a speaking acquaintance with their own language. Is it to be wondered at that, when they essay to sing in foreign tongues, they make mistakes which are even more ludicrous? I once heard the familiar line in Schubert's "Erlking,"

> Er hält in den Armen sein ächzendes Kind
> (He holds in his arms his groaning child)

declaimed,

> Er hält in den Armen sein achtzehntes Kind.
> (He holds in his arms his eighteenth child).

The eloquence with which the vocalist attributed eighteen children to a father who already had enough to worry him without such an uncalled-for increase in his family, made the mistake all the more ludicrous. The fact is that English as She is Sung (not to mention other languages) often is quite as bad as English as She is Spoke.

Unfortunately audiences are apt to be uncritical in such matters, so it is not unlikely that people will continue to sing before they know how to speak, and charge others from a dollar and a half to five dollars, or more, a seat for the privilege of hearing them do so.

I know of only one circumstance which affords reason for hope that some day singers will pay attention to clear enunciation of the words they are singing. This is the growing importance which composers attach to the literary quality of the poems they choose for musical setting. It has been said that Schubert's gift

for melody was so spontaneous and versatile that he could have set a great song to a sign-post; which is also a suggestion that his genius worked so rapidly and was so voracious that it was not discriminating enough in some of the material it seized upon for assimilation. Be that as it may, there now is an obvious tendency on the part of song composers carefully to weigh the merits and suitability of a poem before setting it to music. Furthermore, the musical creator of to-day strives for a complete union of music and words. Changes of rhythm and of harmonies and numerous other subtleties in musical effect are employed as never before in the history of the *Lied* to denote sudden variations in mood and feeling as described in the poem. The modern song is becoming more and more like a very compact music-drama, sometimes tragic, sometimes tenderly pathetic, sometimes humorous. Obviously the effect of songs modeled on such lines will be greatly enhanced if the audience understands what they are about. Possibly singers will come to appreciate this point more generally than they now seem to do and will devote some attention to the diction of a song instead of taking it for granted that all that is required of them is to sing. And let me say here that there is no better method for a singer, amateur or professional, to acquire the desirable accomplishment of distinct enunciation than a few months' course at a regular dramatic school, where he will also learn numerous little nuances of pose and facial expression which tell with an audience. Many singers are deplorably deficient in "presence" and in mobility of feature.

To-day, when I look over the programme of a con-

cert which will last about an hour and a half, and in which everything will be interpreted by one singer, I cannot help recalling that the song recital as a popular form of entertainment has come up during my own experience as a concertgoer. Formerly concert singers figured in one or two numbers with orchestra, in oratorio concerts, in miscellaneous vocal programmes, as soloists at choral concerts, or in conjunction with pianists or other instrumental virtuosi. Now, however, the Lied or song is generally recognized as one of the most beautiful forms of composition and the fact is appreciated that some composers have done their best work in this form. As a result we have to-day programmes wholly made up not only of songs, but sometimes even of songs by one composer—a Schubert recital, a Schumann recital, or a Richard Strauss recital. A few years ago George Hamlin, of Chicago, the first singer in this country to make a specialty of Richard Strauss, gave three recital programmes entirely made up of that master's songs. Georg Henschel, who is an accomplished pianist as well as a singer, and who plays his own accompaniments in a most sympathetic and musicianly manner, frequently has Schubert or Schumann programmes. So has David Bispham, speaking of whom reminds me that of late years the great opera singers have entered the song recital field and, without the interpolation of so much as a single aria or any other operatic piece, have achieved great success, showing that the Lied offers as fine a scope for dramatic expression as the works of the great opera composers. Lilli Lehmann, one of the grandest interpreters of the Wagner music-dramas, was among the first to make a detour from the operatic to the song-recital stage, and

she filled Carnegie Hall again and again to overflowing with audiences which justly "went wild" over her Lieder singing. With her fine musicianship and her supreme vocal art, coupled with her instinct for everything which is at once musical and dramatic, she gave new significance to many songs which we had been accustomed to hear given in the tame "recital" style and opened entirely new vistas to interpreters of this form of composition. The same may be said of Mme. Sembrich. How different from the concerts I used to hear Christine Nilsson give when she considered it necessary to have the "assistance" of an instrumental quintet, a pianist, and several other singers, and her own selections were mainly operatic. This was the old-fashioned way of doing things when a great prima donna gave a concert. Now we want songs, and do not care to hear any one besides the prima donna herself.

Varying degrees of taste are shown in the arrangement of programmes for song recitals. Sometimes an overambitious singer will arrange a programme which in itself is admirable, but is ill-chosen because far beyond his powers. He forgets that, while there is some virtue in singing a song of average merit well, the greater the song the greater the crime in singing it badly. This is something which the average amateur, too, might well remember. A simple little ditty well sung is, in its way, an artistic achievement; a masterpiece crudely rendered is butchery. Some programmes, as given by some people, constitute a new massacre of the innocents.

Recital programmes include the miscellaneous programme in which the selections range from classical or even primitive tunes to songs by living composers,

so that one obtains what may be called a bird's-eye view of the development of song; the programme devoted to a group of composers representing one epoch or one country, and the "one-composer" programme. In the case of the miscellaneous or historical programme it will be found that comparatively few of either the early or great classical composers are represented, and then usually by the same selections. The range of choice here is limited, the fact being that, until Schubert's day, the song was regarded as a trifle not worth bothering with. Haydn and Beethoven were symphonists, Mozart a composer of symphonies and operas; and the attitude of these musicians toward the Lied was so indifferent, that they produced but little in that form worth remembering. Schubert was the first among the great composers to make a specialty of the song, and, quite at variance with the usual rule in such matters, he not only was the pioneer in the art of song-writing but one of its greatest exponents. He died as long ago as 1828, but to this day his songs have retained their freshness. No one ever would think of speaking of them as old-fashioned, while at least one of them, "The Erlking," not only never has been surpassed, but never equaled. Incredible as the statement may seem, this was one of 144 songs written in a single year and when he was but eighteen years old! On one day of this year (October 14, 1815) he set eight poems to music. Such fervor of creativeness coupled with sustained merit never has been known, is unique in music; and I doubt if its like can be pointed out in any other art. Schubert was only thirty-one years old when he died, and he wrote more than 600 songs, besides many other works, and when, in the last sentence, I

speak of "sustained merit" I do not wish to be understood as suggesting that all his songs are of even excellence. But no other composer has produced so many that are worthy the efforts of the greatest singers and no other is so frequently represented on "one-composer" programmes as he.

The rapidity with which Schubert worked fairly takes one's breath away. It appeared only necessary for him to read over a poem once in order to assimilate it musically. His friend Spaun relates that, visiting him one afternoon with another friend in Vienna, they discovered him reading Goethe's "Erlking" aloud. Book in hand, he paced the room, then suddenly sat down and dashed off the song as fast as his pen could travel over the paper. As he had no piano (he was too poor), the three chums hurried over to the training school for court singers, where Schubert had studied, and "The Erlking" was sung there the same evening and received with enthusiasm. Thus a great, I may say the greatest song, was the work of a small fraction of a day and was tried over almost before the ink was dry on the paper! The work of a youth in the first quarter of the last century, it still ranks as the greatest achievement in the art of song-writing. It seems to sum up everything that a song possibly can be, for it is melodious, descriptive, and thrillingly dramatic all in one. The wild ride of the father through the stormy night with his dying child in his arms, the coaxing voice of the Erlking luring the soul from the little body, the shriek of the child as unseen hands reach out and seize him, the climax when the father reaches his destination only to find that he is clasping a corpse—all these elements of the poem are depicted in the accompaniment

and expressed in the vocal part. Schubert possessed in the highest degree the gift of singable melody combined with the power of reproducing in his accompaniments the descriptive suggestions contained in whatever poem he set to music. In his "To be Sung on the Water" the voice is borne along on a gracefully rising and falling, rippling figure in the piano part. "The Erlking" and "To be Sung on the Water" are admirable examples of the two different kinds of song. "To be Sung on the Water" is "strophic"—each stanza of the poem is sung to the same melody. "The Erlking" is "composed through"—the music closely follows the action of the poem and changes accordingly. It is a compact and powerful music-drama. Two other great songs by Schubert which are "composed through" are "The Wanderer" and "The Young Nun." In the latter the accompaniment represents a raging storm at night, above which the mournful tolling of a chapel bell is heard.—But it would require a book to do Schubert justice. Song, instead of reaching its fulfillment by a slow process of development, sprang full-fledged from his genius, and his greatest songs actually are more modern than any that have been composed during the more than eighty years which have elapsed since his death!

While Schubert's complete mastery of the song has precluded the slow process of evolution which can be traced in other musical forms, Schumann, Franz, Brahms, and, more lately, Richard Strauss have impressed their individuality upon the Lied. Liszt composed comparatively few songs, but among these there are such gems as "The Lorelei," "Thou'rt like unto a Flower," and "Knowest Thou the Land." Frenchmen

like Godard, Massenet, and Saint-Saëns; Italians like Tosti; and Slavs like Tchaikovsky and Dvořák have written fascinating songs. But in the ultimate analysis, song as an art-form remains precisely where Schubert left it, an experience wholly at variance with that discernible in other branches of music, and a striking tribute to the genius of the composer of "The Erlking." That the art of song-writing did not come to a complete standstill after his death is due to the fact that it attracted some of the great masters who came after him as the most eloquent medium for expressing their most intimate thoughts. When Schumann fell in love with Clara Wieck, he promptly took the world into his confidence by composing more than a hundred songs. He and Clara were married in September, 1840. Previous to February of that year he had not written a single song, and after his marriage he lapsed into silence again for nine years. Few of these later songs equal the lyrical outburst of his "engagement" year. When he sent his first published songs to Clara, he wrote to her that when he composed them his soul was in hers. "Indeed," he adds, "no one could write such music without such a bride. . . . I could sing myself to death, like a nightingale."

When Schubert and Schumann are on the same recital programme it is easy to note the different points of view from which they approach song composition. Schubert's genius was so spontaneous that it converted poems into music, expressing the sentiment of the stanzas in clear and beautiful melody and portraying what may be called the scenic environment in a descriptive accompaniment. His inspiration seemed something quite apart from his own life and experi-

ence and not to be in the least degree governed by them. It appears to have been something which existed entirely outside his own personality, like the higher, spiritual self, which some dreamers claim begins where our own bodies leave off. Schumann's songs, on the other hand, are in the highest degree personal. He employed them as a medium for expressing his own moods, sometimes in the vocal part, sometimes in the accompaniment, which not infrequently predominates too much over the voice. They are intimate communications between the composer and his public—letters of song marked "personal" and delivered by the singer to the listener.

For lack of space what I have said of Schumann must, in a general way, stand for a minute characterization of the song-composers who followed Schubert. Franz is even more personal than Schumann, Brahms than both of them put together; Richard Strauss, in addition to intimacy of expression, has enriched song with the scheme of ultramodern harmony which he adopts in his orchestral works. Schubert, however, still remains supreme among song-composers, and great as would be the calamity if every song composed since his time were to be lost, it still would be possible for recital singers to make up Schubert programmes by the dozen. Only thirty-one when he died, and over 600 songs! What a heritage for us!

## 4. AN EVENING AT THE OPERA

Opera as an Art-form—Some Ridicule of It—Music and Libretto—Liberties Taken by Singers—Italian and German Opera—Meyerbeer's Operas—Importance of Dramatic Librettos.

ALTHOUGH the gentle Miss Austen was roused by the obvious incongruity of opera as an art-form to remark that "if an opera were rational it might be a better thing, but would not be nearly so like an opera," it still remains the most expensive form of musical entertainment. Indeed there is such a thing as acute operamania, an epidemic to which thousands succumb every year. I know a lady, wholly rational in other respects, who remarked somewhat testily when her husband providently laid in ten tons of coal at the then low rate of five dollars, that the cost of the coal would have paid for ten opera tickets. For such a well-defined case of operamania even the mosquito theory of germ propagation offers no satisfactory explanation. All we can say is that there must be an opera microbe as yet insufficiently understood, under whose insidious influence people otherwise perfectly sane cheerfully pay five dollars for the privilege of sitting in an orchestra stall and listening to something in a language they cannot understand.

It is a fact that from the days of Addison to the present time opera has afforded satirists a fine opportunity for the exercise of their talents. An art-form in which five minutes and innumerable trills and roulades are required to sing "I love you," a phrase which often can be spoken, with the desired effect upon the person addressed, in less than two seconds,

obviously differs from the ordinary methods of human communication. Had the Russian and Japanese envoys at Portsmouth conducted their negotiations according to the operatic formula, I am quite sure that M. Witte still would be singing, "Not one kopek!" or the Japanese still intoning the first protocol. Opera is, in fact, delightfully untrammeled by ordinary considerations of time and space. Thus Andrew Lang facetiously calls attention to the fact that "Aïda" is cast at large in the wide period "when the Pharaohs ruled over Egypt," say 5000 years; while, regarding the entrance of Valentine in "Les Huguenots"—"a veiled lady is led through the room into the gardens on which the window opens"—Mr. Lang's comment is that "a secret visitor would naturally enter the gardens in this, the only conspicuous and compromising way, instead of going around outside. Otherwise there would be no plot; besides, this is the most absurd method possible." As for the plot of "the celebrated 'Trovatore,'" Lang confesses that it produces on his brain much the same effect as a page of algebra, "or one of those elegant Babylonian records on clay, which look like chocolate inscribed in cuneiform." Regarding this same "Trovatore" my personal experience was that, after hearing it for the twelfth time, I knew no more of the story than at first, whereupon I conscientiously read through the libretto from cover to cover, with the result that I knew even a little less about it than before. Indeed, it is just as well not to inquire too closely into the "book of the opera." As a rule it is apt to teem with absurdities.

The main consideration in opera is the music and the manner in which it is sung. This is true even of

the Wagnerian music-drama, which, however, is to form the subject of a separate article. Many of the incongruities of the average opera libretto vanish under the charm of song. The "book" of Mozart's "Magic Flute" is nothing less than a monument of asininity, yet, owing to the beauty of its score, the "nine-prima-donna opera," more than a century old, still is the object of not infrequent revival—even when among the nine prima donnas in the cast all but two or three are only "prima donnas" in quotation marks.

Da Ponte wrote the libretto of "Don Giovanni" for a humorous opera. Even the apparition of the Commandatore at his murderer's banquet was to be a diverting episode. It was Mozart's genius that realized the thrilling dramatic possibilities of the scene and entirely changed its character from what the librettist had intended. It might be contended that three things are necessary to an opera—book, music, and performance—but in point of fact the three requisites of opera are: firstly, music; secondly, music; and thirdly, music. Given an inspired score, and the libretto counts for little or nothing. When Verdi composed "Un Ballo in Maschera" (A Masked Ball) the Italian authorities objected to its production because in it Gustavus III of Sweden is assassinated and it was feared that regicide on the stage would have a bad effect in the then uncertain state of Italian politics. Verdi calmly transferred the scene to Boston, and now whenever "Un Ballo in Maschera" is given it is Count Richard, governor of Boston, who is slain!

Of course Verdi's stage Puritans are ridiculous from a dramatic point of view, but this does not affect the opera as music. What can be more unnatural than

Violetta in "La Traviata," who is dying of consumption yet sings music of such brilliance and floridity that the rôle is a favorite one with all great coloratura singers? The public takes the singing at its full value and asks no questions about the libretto. In fact singers joke among themselves by substituting all kinds of ridiculous stuff in serious passages and singing it with all the abandon of dramatic passion. I myself have heard a great contralto as Siebel in "Faust," when singing the Flower Song, which begins,

Le parlate d'amor,
O cari fior!

(Tell her of love,
O precious flower!)

deliberately change these lines to,

Le patate d'amor
O cari fior!

which means,

The potato of love,
O precious flower!

and sing this nonsense with as much grace and feeling as if it were the original lines, meanwhile surreptitiously winking at her colleagues in the wings or at the conductor. Marguerite receiving a potato as an offering of love quite destroys one's ideals. Fortunately but few in the audience ever are the wiser for aught that is sung from the stage, otherwise "Faust" and several other productions might degenerate into comic opera, and an evening at the opera might be something quite different from what it is supposed to be.

Doubtless singers would not dare to take such liberties with the libretto of an opera were they not assured of their supremacy in opera and that the public goes to hear them rather than the work in which they appear. "I am going to hear Melba to-night" (or Farrar, or Caruso), is a far more common phrase than "I am going to hear 'Lucia,'" or some other work. The average operagoer has the name of the singer rather than the title of the opera in mind.

Many writers on music have deplored the tendency of Italian opera composers to slavishly subject their art to that of the vocalist and to produce scores which obviously are intended to afford the interpreting singers every opportunity for the display of their brilliant vocal talents. It is argued that the dramatic significance of the words underlying the music too often is disregarded for the sake of introducing some senseless turn or ornamental passage to enable the singer to catch the applause of the audience by the exhibition of vocal pyrotechnics. I take an entirely different view of the matter. There are two schools of opera, the Italian and the German, each of which has served its purpose most admirably in the development of music. Melody which is obviously beautiful and singable is the strong point of Italian opera from the days of Donizetti and Bellini to Verdi. That the Italians sacrificed the artistic verities and especially dramatic truth to the singer is undeniable. On the other hand they performed an incalculable service to the art of bel canto, the art of beautiful singing. They did for vocalization what Paganini did for the violin and Chopin and Liszt for the pianoforte—they de-

veloped its resources to the utmost, both as regards sustained beauty of tone and brilliant execution. The result is that if you desire to hear the art of bel canto exemplified in all its branches, a performance of Italian opera by great singers is your best opportunity. Nor should Italian opera be neglected by instrumentalists. Theodore Thomas once told me that the exquisite singing quality of tone which he was able to draw from his orchestra he owed to the fact that, in his earlier days, while playing in and conducting Italian opera orchestra in New York, he had heard some of the greatest Italian singers who have visited this country. Thomas was a musician of broad and liberal views, and I always have considered this remark of his, made long after his eminence as a conductor of an entirely different style of music had been established, a significant acknowledgment of the influence which one phase of art may exert upon another, though they may seem wholly distinct. There are singers who, fortunately, are catholic enough in their ideas to seek inspiration from listening to fine instrumental music. One prima donna never misses an opportunity of hearing Fritz Kreisler play on the violin. She frankly says that his large tone, broad phrasing, and solid musicianship are of benefit to her in the practice of her own art. Such broad-mindedness is to be highly commended and affords an example which others might find it most profitable to follow.

Broadly stated, German opera differs from Italian in greater seriousness of purpose. Its melody is more richly harmonized, the orchestration is fuller, and it aims more at dramatic expression, even sacrificing,

when necessary, vocal beauty to dramatic effect. The logical climax of this is the Wagner music-drama, something so different from what ordinarily is understood under the term "opera," that I have reserved it for consideration by itself, and here dismiss the subject of German opera with the comment that, while it is a profound and beautiful branch of the art of music, I doubt if it ever would have developed singers like Elizabeth Billington, Catalani, Malibran, Jenny Lind, Christine Nilsson, and Melba, not to mention Patti, who, as an exponent of the art of song, probably never has been surpassed. If Italian opera had accomplished no more than this, it still would have been worth while. But it has given us much more. Such numbers as the sextet from "Lucia," the quartet from "Rigoletto," or the Casta Diva from "Norma" are melodic flowers of the rarest perfume and worthy to be ranked with the musical inspirations of any nation.

Between Italian and German opera lie the works of Meyerbeer, whose fame is kept alive chiefly by "Les Huguenots," which was given during the Grau seasons at the Metropolitan Opera House with such brilliant casts that the performances still are spoken of as "the nights of the seven stars."

Although Meyerbeer was a German, to be more exact a German Hebrew, his best-known works were composed for Paris and come under the head of French opera, the French demanding dramatic expression without sacrifice of the vocal melody, and more careful orchestration than the Italians. The introduction for violins to the last act of Meyerbeer's "L'Africaine"—the scene under the poison-tree—rarely fails of being redemanded. When first heard,

it created quite as great a sensation as did the intermezzo from "Cavalleria Rusticana" twenty-five years later. There is much claptrap in Meyerbeer's operas—much sound with little meaning—but there also is good character-drawing through the medium of music, as in the case of Marcel, the old Huguenot soldier in "Les Huguenots," and of Nelusco in "L'Africaine," besides moments of thrilling dramatic interest such as the Consecration of the Swords and the love duo in "Les Huguenots."

An opera quite apart by itself, in fact unique, is Georges Bizet's "Carmen," which was produced in Paris in 1875, the composer dying a few months later and before its success was fully established. Its leading character, Carmen herself, is dramatically and musically one of the most strikingly drawn types in the whole range of opera, and the work is a perfect example of a singable score so plastically imposed upon a thoroughly well-constructed libretto that the music effectively follows every turn of the action. Full of fascinating and typically Spanish rhythms, and skillfully orchestrated, it preserves all the local color and atmosphere of Mérimée's novel. Little wonder that it was the favorite opera of so serious and profound a musician as Brahms, and that it furnished the rôle in which they achieved their greatest fame to at least two prima donnas—Minnie Hauck, who was the Carmen of the Mapleson régime, and Calvé, who through it won for herself as unique a position as that which the opera has gained.

When Verdi's "Aïda," composed to the order of the Khedive of Egypt, was produced in Cairo in 1871, it was found to be a notable departure from the com-

poser's earlier style. In its more sonorous orchestration and less ornate vocal melody, as well as in its greater seriousness of purpose, people saw traces of Wagner's influence. Even more perceptible is that influence in Verdi's last works, "Otello" and "Falstaff." But whether the new school of Italian opera date from Verdi's "Aïda," Boito's "Mefistofele," as remodeled and given in 1875, or Ponchielli's "Gioconda," which was produced in 1876, a new Italian school there is, and its best-known exponents are Mascagni, Leoncavallo, and Puccini. The story often has been told of how Sonzogno, the Italian music publisher, offered a prize for a one-act opera and how a struggling young composer won the prize with a work which literally took the musical world by storm. The composer was Pietro Mascagni and the opera "Cavalleria Rusticana." It was the forerunner of the numerous short operas, mostly of the tragic and realistic order, which have been produced during the succeeding years, the best of them being Leoncavallo's "Pagliacci," which undoubtedly, like "Cavalleria," owes much of its success to the highly effective drama that underlies the score.

The same is true of Puccini's "Bohème" and "Tosca." In fact the choice of a dramatically effective libretto is now considered a matter of the highest importance with Italian composers, and the days when they would scatter gems of song on a literary rubbish-heap to be picked up by great singers and dangled before the public, dazzling its eyes in the glare of the footlights, is past. It must be admitted, however, that these modern Italians who stand up so valiantly for the dramatic verities of opera, do not appear to have

the same spontaneous gifts of melody as their illustrious forerunners, and in fact it was shrewdly remarked of Verdi that his seriousness of purpose began with the decline of his melodic inspiration—that he became good too late.

Opera is a fashionable entertainment, so much so that when a New York impresario complained that the Bostonians did not patronize his performances in their city, some one wittily remarked that he did not give them with his full company, that he had taken his singers with him from the Metropolitan Opera House —but not his boxholders, a most serious omission. Then there is the story of the young woman at the opera who, on being obliged by a burst of song from the stage to raise her voice above the usual conversational tone, exclaimed: "Ah, Mr. Jones, what a bore! How delightful the opera would be if it weren't for the music!"

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## 5. AT A WAGNER MUSIC-DRAMA

Serious Anticipations—Performance at Bayreuth—Turning-point of Wagner's Career—His Early Supporters and Opponents—His Music-dramas not Operas—Outline of His Methods.

WHEN I attend the performance of a Wagner music-drama, I am able to note, even long before the orchestral players begin to emerge from the doors under the stage and take their seats, that the surroundings are quite different from ordinary opera. I do not, for example, hear some one behind me say that she thinks Tristan and Isolde "just

too sweet for anything" or that Nordica as Brünnhilde "is such a dear." There is, rather, a look of solemnity about the gathering which denotes a feeling that something great is about to take place. To a Wagner music-drama there is a certain largeness of design and execution which presupposes some intellectual capacity on the part of the audience. It is not the occasion for flippancy or mere gush or for the exhibition of clothes. Wagner, thank fortune, is not fashionable. From three to four hours' close attention to a work of art which does not merely seek to tickle the fancy, but appeals to the deeper and nobler feelings of the listener, is too great a strain for "society," which, accurately gaging its own intelligence, contributes greatly to the success of the Wagner music-dramas—by absenting itself.

Unexpectedly—at least so it will seem to those not versed in the customs of Bayreuth—the performance will appear to have begun. For they will hear, although strangely distant and subdued, one of the motives from the work which is to be given. But it is only the call sounded in the lobby—as it is sounded at Bayreuth, but outside the theater on the terrace overlooking the town—notifying people that the performance soon will begin and that they had better make sure of being in their seats before the doors of the auditorium are closed. For when the Bayreuth custom is observed at a Wagner performance, no one is admitted during the progress of an act. The call usually is played on horns, trumpets, and trombones, and is sonorous and solemn as befits the occasion.

As soon as the conductor of the orchestra has taken his seat and raises his baton, all the lights in the house

are turned out except those at the desks of the players. The house is in darkness save for the shimmering depth, the sunken orchestra, between audience and stage. Now and then, however, one sees little lights, like will-o'-the-wisps, flitting through the auditorium. These are electric hand-lanterns carried by the ushers, who are conducting down the aisles people who had entered before the lights were extinguished, but had not yet been shown to their seats. This is a concession which Bayreuth does not make. There you must arrive in time to be in your seat when the lights are turned down, or stay outside. Nor are there standees at Bayreuth as here. At the performance I am attending, the second division of "The Ring of the Nibelung," "Die Walküre," it is quite evident there is going to be a packed house and that even the standees will be so numerous that the management will be obliged to put out the "NO STANDING ROOM" sign.

As I note this, I cannot help recalling that when Wagner composed "Die Walküre" he had no hope of ever seeing it produced. It was the fruit of an irresistible artistic impulse without even the incentive of possible success. His "Rienzi," composed along Meyerbeerian lines, had made a brilliant hit, showing that he might have scored one popular success after another, had he cared to cater to the public. But he was so much imbued with the idea that, if opera ever was to become what it originally was intended to be, a worthy drama worthily set to music, it must break away from the set forms established by the Italians and, above all, must cease to be composed mainly for the benefit of the singers—he was so firm in this conviction that he could not be satisfied with the furor created by

"Rienzi." Accordingly he followed that work with "The Flying Dutchman," the somber beauty of which wholly failed of appreciation. It marks, however, the turning-point in his career. For, while it contains arias, duets, and other forms similar to those of Italian opera, though more seriously treated from a musical point of view, it also has certain typical melodies, forerunners of his system of *Leitmotiven,* or leading motives, which, in brief but melodious musical phrases, describe certain characters or certain emotional states and recur at corresponding points in the development of the action, thus giving an effect of unity and comprehensiveness to the work, which opera in the ordinary sense of the word lacks.

"The Flying Dutchman" was a failure, but Wagner, undaunted, followed with "Tannhäuser," which, simple as it seems now that it has been before the public for more than sixty years, was little less than an enigma to its early audiences. It was very slow in making its way, but the main point is that it made its way. For in every audience that heard it at least a few recognized a new greatness in music beneath the strange exterior and were willing to acknowledge that, if parts of the score were unintelligible to them, their ignorance and not Wagner's lack of musicianship was the cause. The persistent enthusiasm of such admirers, few at first but slowly increasing in number; Liszt's brilliant advocacy, and, finally, the friendship and the substantial aid of King Ludwig II of Bavaria, were, coupled with Wagner's own loyalty to his ideals, no matter how discouraging his circumstances, the main factors in his ultimate triumph, which, however, was many years in coming. "Lohengrin," which he finished

in 1848, he did not hear until thirteen years later. In 1843 he had been made conductor of the opera at Dresden, but, having taken part in the insurrection of May, 1849, he fled to Zurich to escape arrest and was not amnestied until 1861. Wagner was not a political reformer. But opera on the Continent is largely a governmental institution, and Wagner hoped that a political revolution would benefit the art to which he was devoted. The episode shows that Wagner's life itself had become bound up in his ideal. Had he not succeeded in making his escape he would have been thrown into prison.

Dark indeed was the outlook for his future when he entered upon his long exile. Although Liszt produced "Lohengrin" at Weimar in 1850 and the performance made a stir throughout Germany, the real Wagnerites still were a small band of enthusiasts and Wagner's works were received with far more ridicule than praise. Until even a much later date they had to make their way inch by inch. There is a French cartoon which, not without much humor, it must be admitted, reflects the public opinion of the day regarding Wagner as a composer. It represents him as a dog running away with a tin can labeled "Lohengrin" tied to its tail. The cartoon is entitled "Music as a Mode of Motion," and the idea is that "Lohengrin" has the same effect on the public as the can on the dog. This was then as true of Germany, where every other girl now is named Elsa, as of France. If "Lohengrin," which compared with "The Ring of the Nibelung," "Tristan," "Meistersinger," and "Parsifal," is a simple work—almost an old-fashioned one—was so long in being understood, it is quite obvious that the prospect

for Wagner's later scores must have seemed hopeless.

If before attending this performance of "Die Walküre" you have been wise enough to read over the words of what the street venders in front of the Metropolitan are pleased to call the "book of the opera," although "Die Walküre" is not an opera, you will discover that Wagner himself wrote the dramas he set to music. This is true of all his stage works, and is but another mark of his genius. He believed that music composed for the stage should not be the handmaid of trash, that music was too high and noble for such a menial office, but that it should be the crowning glory of a drama worthy of its high purpose. Wagner's dramas are not mere clever tricks of stage-craft. They are deep rooted in human experience and philosophy. Some profound truth always lies at their base and is illustrated by their action. His favorite theme was the redemption of man through woman's self-sacrificing love. It runs through "The Flying Dutchman," "Tannhäuser," and "The Ring of the Nibelung."

Wagner set dramas, not "librettos," to music; and any one who attends the performance of a Wagner music-drama thinking that he will hear an opera is apt to realize his mistake before the performance has progressed very far, and it will probably puzzle him. At this representation of "Die Walküre" he no doubt will be greatly surprised, possibly disappointed, that, when Siegmund, weary and storm-driven, enters Hunding's hut he does not sing an aria; or that he does not join in singing a duet with Sieglinde when the latter, having heard sounds of some one entering, and thinking Hunding has returned, comes in from an ad-

joining chamber to find a stranger lying exhausted before the hearth. But if the listener is observant, he will notice that an exchange of questions and answers, growing out of the dramatic situation, takes the place of the set operatic melodies. Furthermore, if he is musical, he cannot fail to be impressed with the fact that the recitative in which the characters express themselves, while not in any of the set musical forms, is not unmelodious, and reflects, in a wonderfully vivid manner, the sense of what is going on on the stage. The orchestra too will interest him. Here is not a commonplace strumming. The noble collection of instruments is not relegated to the functions of a gigantic guitar. It too has a voice in the drama and accompanies every gesture, every note sung on the stage, with brief but significant phrases.

These phrases are the "leading motives" of the work. It was Wagner's invention of the system of leading motives and his perfection of it which enabled him to develop his theory of the music-drama. Every important character in the drama has his or her motive, a brief but melodious phrase which is not a mere label, but a musical expression of what the character stands for in the action. Moreover, certain emotional states and conditions, which have their part in the drama, also are expressed in leading motives. These phrases are compact, and pregnant with significance. Often by their employment coming events are allowed to cast their shadows before, or the past is tenderly or regretfully recalled. Not infrequently, when several characters, with the emotions and passions that sway them, are active in the development of the drama, two or more of the leading motives will be combined, so

that the score is a brilliant and ever-changing woof of music, eloquently voicing at every point the action on the stage, and sometimes even what is in the thoughts of the characters. As an adjunct in accomplishing all this, Wagner developed the art of orchestration as no one before him; nor has any one since been able to draw richer, more sonorous, or more exquisitely delicate effects from an orchestra than he.

There is no better way of illustrating how Wagner has applied his theories than by following, up to a certain point, this performance of "Die Walküre." The short introduction depicts a storm. The curtain then rises upon the interior of Hunding's dwelling, the walls hung with the skins of wild beasts, the roof supported by the branches of an immense tree growing in the middle of the rough living room and kitchen. Such a scene never was shown in opera. It does more than merely dress the stage. It seems as much an integral part of the work as do the drama and the score.

When Siegmund, hunted by enemies, seeks refuge here from the storm and, staggering to the hearth, throws himself exhausted down before it, a sad, weary strain, expressive not only of his gait and mien, but also of the misfortune which has pursued him through life, is heard on the orchestra. This is the Siegmund motive. When Sieglinde enters and regards him with compassion, a brief phrase wells up from the score as spontaneously as the quality of mercy which is not strained—the motive of sympathy. As Siegmund and Sieglinde regard each other with growing interest, a strange presentiment of affinity is awakened in their breasts, a feeling that is voiced in the tenderly expressive love-motive. When in a voice trembling with

emotion Siegmund tells her that misfortune follows him whithersoever he goes, and that lest it should enter her dwelling through him, he will depart, she bids him tarry. She too is of a doomed race, and he cannot bring misfortune where already it is at home. This race is that of the Volsungs, and the Volsung motive, which seems freighted with impending tragedy, is now heard.

I have briefly shown how, one after another and at the proper point in the action, several of the important motives have been introduced. When, after the outburst of feeling in which she bids him remain, they gaze at each other in long silence and with deep emotion, all these motives are combined in the orchestral accompaniment and with exquisite effect. They sum up the situation and lead over to the following scene, Hunding's return home, which is foreshadowed by his motive, a phrase as threatening as his own dark and forbidding visage.

The above is but a slight outline. It must, however, suffice for the purpose of this article to show how, in a Wagner music-drama, the music closely follows the varying episodes of the action. There are moments when great climaxes are reached in which Wagner resorts to melody instead of limiting himself to melodious recitation. In "Die Walküre" we have Siegmund's Love-song, the Ride of the Valkyrs, and Wotan's Farewell to Brünnhilde, followed by the Magic Fire Scene. But the briefer phrases, the leading motives, will each be found characteristically melodious and easily recognized as they occur from time to time in the score, as soon as the listener becomes fairly familiar with them. After a few performances of a

Wagner music-drama one begins to anticipate these typical phrases, just as one anticipates the airs of a favorite opera. To me the leading motives of the Wagner music-dramas are as familiar as the tunes of "Lucia" or "Trovatore." The Siegfried Horn motive is my whistle for my dog—and the dog never has complained that its meaning is obscure!

One of the main points a person should remember at a first hearing of a Wagner music-drama is that he is not listening to an opera. If he were, all he would have to do would be to lean back in his seat and wait for the singers to come on and warble. The beauties of opera are of the obvious kind. In opera the characters wear their hearts on their sleeves. Between opera and music-drama there is much the same difference as there is between a Sardou play like "La Tosca" and a Shakespeare tragedy like "Hamlet." The dramas which underlie the scores of Wagner, and of which he himself was the author, deal with life in its most profound aspects. Although their stories are laid in times far remote from our own, they are concerned with problems and emotions which ever swayed and still sway the destinies of men and women. Opera is entertainment, amusement. Music-drama is not, does not, in fact, aim to be. "The Ring of the Nibelung," for example, is the tragedy not only of a race, but of an entire prehistoric epoch. It is an elevated expression through scenic, dramatic, and musical art, by one of the greatest thinkers the world has produced, of his philosophy of life. Whoever attends it conscious that more will be required of him than merely to listen to fine singing —that he must make the intellectual effort to grasp it

in its triple combination of scene, action, and music—whoever, in short, realizes at the outset that going to a music-drama is not "going to the opera," already has won half the battle.

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## 6. CHAMBER MUSIC

Musical Purists—The String Quartet—Comparison of Chamber Music with Other Forms—Chamber Music of Great Composers—Schubert's Famous String Quintet—Unusual Instrumental Combinations.

LOVERS of chamber music form an extremely refined and cultured class, and, like all highly refined and cultured people, are very conservative. They are the purists among music-lovers, the last people who would care to see the classical forms abandoned, and they would be disturbed, and even shocked, by any great departure from the sonata form. For the string quartet is to chamber music what the symphony is to orchestra and the sonata to the pianoforte. It is, in fact, a sonata for two violins, viola, and violoncello, just as the symphony is a sonata for orchestra.

I speak of the string quartet because that is the most generally recognized combination of instruments for the performance of chamber music. There also are famous quartets of players. The best-known in this country is the "Kneisel." In Beethoven's time, in Vienna, Prince Rasumovski, a Russian amateur, maintained a quartet that bore his name and in which he played second violin, the other players being professionals. The most famous quartet of modern times

is the "Joachim" quartet, organized and led, until his death, by the celebrated violin virtuoso, Joseph Joachim.

The intimate quality of chamber music is such that, actually, a pianoforte solo is more effective in a large hall than a string quartet, although the latter employs four times as many instruments; and the same is true of those pieces of chamber music in which the pianoforte is used, such as sonatas for pianoforte and violin or violoncello, pianoforte trios, quartets, quintets, and so on. A fine soloist on the pianoforte will be more at home in a large auditorium like Carnegie Hall or even the Metropolitan Opera House than would a string quartet or any other combination of chamber-music players. Paderewski plays in Carnegie Hall, and, ~~I am sure~~, would be equally effective in the Opera House. But an organization of chamber-music players would be lost in either place. The Kneisel Quartet plays in New York in Mendelssohn Hall, a small auditorium which is just about correctly proportioned for music of this kind.

Indeed, compared with the opera, the orchestra, and even with the pianoforte, chamber music requires a setting like a jewel. For just as its devotees are the purists among music-lovers, so chamber music itself is something very "precious"—nor do I use this term sarcastically. As I say in my book "How to Appreciate Music," chamber music certainly is a most charming and intimate form of musical entertainment, and the constituency of a well-established string quartet inevitably consists of the musical élite.

The same opinions that have been expressed regarding the sonatas and the symphonies of the great com-

posers apply in a general way to their chamber music. Haydn's is naïve; Mozart's more emotional in expression; Beethoven's, among that of classical composers, the most dramatic. Haydn has a trio for pianoforte, violin, and violoncello, with a rondo in Hungarian style, which is so popular that it still is played not only in its original form but even by theatrical orchestras. Probably no quartet of chamber musicians would consider a season complete without at least one string quartet of "Papa Haydn's" in its repertoire. Mozart, however, marks a great advance over Haydn both in vigor and in depth of expression. Wagner said of Mozart that he composed between the elation of one hour and the anguish of the next. He is indeed the stepping-stone to Beethoven.

Many hold that the last word in string-quartet composition was uttered by this great composer. In fact, Beethoven's last quartets, in which the instruments are employed quite independently and in which rôles practically of equal importance are assigned to each, are regarded by Richard Strauss as having given the cue to Wagner for his polyphonic treatment of the orchestra, and Wagner himself spoke of them as works through which "Music first raised herself to an equal height with the poetry and painting of the greatest periods of the past." Nevertheless, there are many who hold that in his last quartets Beethoven sought to accomplish more than can be expressed with four stringed instruments, and prefer his earlier works of this class, like the three "Rasumovski" quartets, Op. 59, dedicated by the composer to the Russian prince I have mentioned as maintaining a private quartet.

Beethoven may be supreme for power in his cham-

ber music, but Schubert also composed some exquisite music for strings and for pianoforte in combination with strings. Schubert's most famous quartet is the one in D minor with the lovely slow movement, a theme with variations, the theme being from his own song "Death and the Maiden." One of the greatest works in the whole range of chamber music is his string quintet for two violins, viola, and two violoncellos. His pianoforte trios also are noble contributions to this branch of musical art. "One glance at this trio," writes Schumann of the Schubert trio in B flat major, "and all the wretchedness of existence is put to flight and the world seems young again. . . . Many and beautiful as are the things Time brings forth, it will be long ere it produces another Schubert."

Mendelssohn's chamber music is as polished, affable, and effeminate as many of his other productions, and is rapidly falling into a state of desuetude. Schumann has given us his lovely pianoforte quintet in E flat, besides five quartets. Brahms has contributed much that is noteworthy to chamber music, and, as a rule, it is less complex and more clearly scored than his orchestral music. Dvořák in his E flat major quartet (Op. 51) introduces as the second movement a Dumka or Bohemian elegy, one of the most exquisite of his compositions. Fascinating in his national musical tints, he was genius enough for his music to be universal in its expression; and he who used the folk-songs of his native Bohemia so skillfully was no less artistic in the results he accomplished when, during his residence in New York, he wrote his string quartet in F (Op. 96) on negro themes. Tchaikovsky and neo-Russians like Arensky, and the Frenchmen César Franck, Saint-

Saëns, d'Indy, and Debussy, are some of the modern names that figure on chamber-music programmes.

Among unusual combinations of instruments in chamber music are the following: a sextet by d'Indy for trumpet, two flutes, and string quartet; an octet by the Russian composer Liadoff for piccolo, two flutes, three clarinets, harp, and bells; a septet by Saint-Saëns for trumpet, strings, and pianoforte; and a humorous trio by Latann for piccolo, guitar, and trombone. A theme and variations by Kroepsch, for tin whistle and pianoforte, may be classed among the curiosities of music.

# XIV. COMPOSER, PERFORMER, AND LISTENER

By Horatio W. Parker

Music of To-day—The Composer's Function—The Performer's—The Listener's—Classical Composers and their Present Listeners—Modern Music Analyzed—Opera—Strauss and Debussy—Ideal Views of Music.

A FAMOUS orchestral conductor once told me that he was glad he would be dead in fifty years, so that he would not have to hear the music of that time. It is needless to say that he was conservative, but it should be stated that he was one of the best-known and most efficient conductors we have ever had in this country. Although his remark is typical of the critical attitude of many who have to do with new music, yet it does not in the least represent the attitude of the public, which is interested and pleased as never before with the music of our own time. There have always been people to declare that the particular art in which they were interested, at the particular time in which they lived, was going to the dogs, and there seem to be peculiar excuses for this belief in music-lovers just now. But there ought to be some way of reconciling the pessimism of the critics and the optimism of the public, which expresses itself eloquently in the buying of many tickets. By critics I do not mean merely the journalists. I mean rather essayists and those accustomed to give well-deliberated judgment on matters of

permanent importance. The journalists have been so often, so rudely shocked that they not only fear to tread, but fail to rush in, and at a first hearing of new things are fain to give forth an uncertain sound, which, in the light of subsequent developments, may be taken for approval or censure.

The pursuit and enjoyment of music call for the exercise, on the part of its devotees, of three principal functions widely different. These are the functions of the composer, of the performer, and of the listener.

The composer is the source and motive power of all art-music, the producer who draws his inspiration from the recesses of his inner artistic consciousness, whose desire and aim are to realize as well as possible the ideals with which his brain is filled. He seeks to give expression to musical ideas which shall call forth sympathetic feeling in those to whom the utterance is addressed. Although in some cases it is apparently meant for an ideal audience which has no existence, nevertheless, if the utterance be true and skillfully made, it will in no case fail of audience or of effect, even though the time be delayed.

The second function necessary to the practice of music is that of the performer or reproducer. This activity is closely allied to the first, which is, in truth, dependent upon it. It is of high importance, and in ideal instances may be artistic activity of a kind hardly lower than that of the composer, though wholly different in character. This also is at root a manifestation of a desire for utterance, of the craving to awaken sympathetic feeling in others; but it is different in that it seeks and gives expression to ideas which are already in existence. The composer seeks those which do not yet

exist. The performer gives utterance to the thought of another; the composer, to his own. But the work of the performer is for most people the only actual embodiment of the results of the first function, and he frequently clarifies and enhances the composer's work in a measure beyond expectation. It calls for self-control as well as for self-abandonment, for sympathy in the highest degree, and a twofold sympathy —with the composer and with the audience—and for personal, magnetic power to such an extent that it is wholly natural that people should frequently, even usually, lose all sight and sense of the composer or producer, who is remote from them, and admire the work of the reproducing artist, who is always near.

The third function is of equal importance with the other two, but differs from them more than they do from each other. It is the function of the audience or the listeners. This function is largely misunderstood and usually undervalued. It is the exact opposite of the other two essentials of music-making, in that it calls for receptive activity, if one may so express it, for intelligent, passive sympathy. This sympathy of the audience is the mark at which both composer and performer are aiming. It has no public or open reward, though it well deserves one. Audiences certainly should receive credit for intelligent listening, though it is hard to know just how or when to give it. The quality of sympathy is elusive and difficult to appreciate. To most audiences it seems unimportant whether it be given or withheld; the only matter of consequence is the applause. Genuine appreciation is often hard to identify or recognize. It is quite impossible to know whether a smooth, impassive, self-restrained Anglo-

Saxon face hides the warmest appreciation or the densest ignorance or indifference. Such emotions often resemble one another. Nor can one ever tell whether the heightened color and brightened eyes are caused by the long hair and hands of the performer or by beautiful music. A particularly good luncheon or dinner preceding the concert may have the same outward effect. So the successful listener is a mystery, but a pleasing and very necessary one. His work is as important as that of the composer or performer, and his rewards are none the less real because they are not counted out to him in cash, because he pays and does not receive a tangible medium of exchange. They lie in the listening itself and in the consciousness of improvement which is the result of his effort.

In speaking of modern music, we can omit personalities concerning classical composers. Their works fall entirely to the exercises of the second and third functions mentioned; but since the bulk of contemporary music is by classical composers, it may be well to speak briefly of the attitude of performers and audiences toward music of this kind. In an ideal world the performer and the listener would have the same kind and degree of pleasure in music except in so far as it is more blessed to give than to receive. "We are all musicians when we listen well." It may be laid down as a general principle that performers of classical music have more enjoyment than listeners. Palestrina is a preclassical composer with distinct limitations, and it is quite reasonable that he should appeal under ordinary conditions to a small audience, and to that imperfectly. He is a religious composer, and most audiences prefer to keep their religious feelings for Sunday use. He is

a composer of Church music to be sung in church, so that his work must miss its effect in a modern concert-room. We have very few churches in our country fit for the performance of Palestrina's music. I know a jail or two where it would sound wonderfully effective, but there are obvious reasons for not going so far in the pursuit of art. It follows, therefore, that Palestrina in a concert-room is enjoyed by the average listener only by means of a lively exercise of the imagination, with frequent, perhaps unconscious, mental reference to what he has read or heard about it.

If there is enthusiasm, it is surely for the performance, because the music itself is so clear, so pure, so absolutely impersonal, that it is hardly reasonable to expect it to appeal to the listener of to-day. He is too remote from it, and should not think less of himself because he does not feel an immediate response. In proper circumstances, in a real church, he would surely respond at once. For this music is the summit of a great wave of musical development. Nothing exists of earlier or later date which may be compared with it. It is ideal Church music, ideal religious music, the greatest and purest ever made; and it can never be surpassed, for we have gone by the point in the history of the art at which such effort as Palestrina's can bring forth such fruit.

The public attitude toward Bach is much more natural and unconstrained. He is nearer to us and is an instrumental composer. Although in somewhat archaic terms, his music is personal expression in a much higher degree than that of the well-nigh impersonal Palestrina. The vigor, the life, and the animation which inform the whole texture of his work are so ob-

vious that we cannot miss them. Again, in his greatest work the feeling of design is so clear, the upbuilding and the resulting massiveness are so faultless, that the devout and habitual lover of music has the reposeful and at the same time exciting conviction that he is hearing the inevitable. Enjoyment is easy even to the unlearned. In those works which are less massive than the greatest, the pleasure we have from Bach is more subtle, more refined, and perhaps less acute, but we always feel that we listen to a master. Bach gives, perhaps, the highest satisfaction in his chamber music. Much of his work is so very intimate that we find the balance of expression and form most easily when we are near enough to hear every note. The Church cantatas in church, the great organ works in a comparatively small place, or the orchestral music in a hall of moderate size, are among the keenest enjoyments for performers and audience. Applause, if it is given, must be for the performers or for their work. The compositions are above approval. To praise them is like speaking well of the Bible.

In the work of his contemporary Handel, whose texture is less purely polyphonic and instrumental, the enjoyment of performer and listener comes nearer to a point of coincidence. The audience can love it more nearly as a performer does. We feel that the vitality in Handel is of a more human kind, that it is nearer our level, less supernal; but it is convincing and satisfying even when most popular, and is not disappointing upon intimate acquaintance, even though it lack the nearly superhuman fluidity and the marvelous texture of Bach.

The music of Beethoven is so well known, so fre-

quently heard, and so clearly understood that we may take it for granted, and go on to music which is modern in every sense, made in our own time, and addressed to our own personal feelings. Our present-day music is twofold in character, a direct result of the labors of Beethoven and his successors in pure music, and of Wagner and the romanticists in music which is not absolute. The symphony or sonata form is now archaic in the same sense that the fugue is archaic, but both, with modifications, are still employed. Beautiful music may be, will be, made in both forms, but that is no longer the general problem.

It is probably true that since the four symphonies of Brahms, no symphonic works carry the conviction of the symphonic poems of Richard Strauss. Although these are cast in a modification of the symphonic form of Beethoven, they always have a psychological basis or an original impulse outside of music. They are intended to characterize in musical speech or language things which can only by vigorous effort be brought into any connection with music itself. The question naturally arises, Has the power of making absolute music entirely disappeared? I am loath to think so, but certainly the practice has dwindled in importance.

We need not be concerned to examine these extra-musical bases. Granting them to be necessary, one is much the same as another. But that is just what many are reluctant to grant. Many are brazen enough to enjoy programme music frequently in spite of, not on account of, the programme; and some people prefer the advertisements, which are usually in larger print. Both save thinking. But the underlying programme is not

what most critics object to. The commonest criticisms which we hear of strictly modern music charge it with a lack of economy, amounting to constant extravagance; a lack of reserve, amounting almost to shamelessness; and a degree of complexity entirely incomprehensible to the average listener, and, if we are to believe careful critics, out of all proportion to the results attained. Of course economy is a great and essential virtue in art, but it is not incompatible with large expenditures. It depends on the size of the fund which is drawn upon. Nor is explicit and forceful utterance incompatible with reserve. As for complexity, it may sometimes be beyond the power of any listener to appreciate. Perhaps only the composer and the conductor can see or hear all the subtleties in an orchestral score. But is such complexity a waste? Not necessarily, for good work is never wasted. Although beauties in a viola part or in the second bassoon may not be obvious to the casual listener, however hard he may listen, they are not necessarily futile. They may, perhaps, be noticed only by the composer, the conductor, and the individual performer, but they are there and they constitute a claim on the respect and affection of future musicians. If all the beauties were hidden, they would be useless, but as gratuitous additional graces they call for approbation. But one may not admire complexity for its own sake. It is far easier to achieve than forceful simplicity.

At a recent performance of a modern symphonic work which was very long and called for nearly all possible familiar musical resources, I recall wondering whether or not it is a bad sign that a composer gets respectful hearing for pretentious trivialities and vul-

garities uttered at the top of the many times reinforced brazen lungs of an immense orchestra. There were, indeed, a few minutes of exquisite beauty, but after more than an hour of what seemed an arid waste of dust and dullness. Meanwhile, there were long crescendos, with new and cruel percussion instruments working industriously ever louder and faster, but leading up time after time to an absolute musical vacuum. One's hopes were raised to the highest point of expectation; but they were raised only to be frustrated.

It is such unsatisfying work as this which elicits pessimistic forebodings as to the future of music as an independent art. Serious critics and essayists have made vigorous attempts to oust the music of the future from existence as an independent art and to relegate it to the position of a sort of language which is to be used, when it is quite grown up, to express more or less pictorially human happenings or emotions. And there have not been wanting composers to support this hopeless view. The application of pure reason to such emotional phenomena as our pleasure in music results occasionally in something very like nonsense. The arts have different media of expression, but excepting the art of literature, the medium is no spoken or written language. Indeed, artists are apt to regard with some degree of suspicion one who expresses himself well in any other than his own peculiar medium. Amateur is a dread term often applied to such men, and they are very likely to be amateur artists or amateur writers, perhaps both. It is consoling to think that all the words written and spoken about art have never yet influenced creative artists to any discernible extent. Their inspiration or their stimulus must come from

within, and, after the preliminary technical progress over the well-trod paths of their artistic forefathers, which progress no great artist has ever yet evaded or avoided, their further advancement is always by empirical and not by logical processes; not logical except in an artistic sense, for logic in art, although very real, is not reducible to words until after it has already become an accomplished fact through empirical or instinctive practice. The evolution of logic in art cannot be foreseen or foretold.

The opera is just now the largest figure on our musical horizon, and opera, always responsive to the latest fashion, has undergone very important typical changes of late years. "Salome," by Richard Strauss, for instance, is more an extended symphonic poem than opera in the older sense. It is as if scenery, words, and action had been added to the musical resources of such a work as Strauss's "Zarathustra." It is only about twice as long as "Zarathustra." Strauss's "Salome" and Debussy's "Pelléas and Mélisande" are typical modern musical achievements. In spite of the suavity and popularity of Italian operas of our time and of the operatic traditions of the Italians as a nation, they do not appear to have the importance of the German and French works just mentioned. The two men mentioned seem just now the most active forces in our musical life, and it may throw light upon the music of our own time to compare the two operas with each other, not with other classic or modern works of the same nature; for from such they differ too widely for a comparison to be useful. Old-fashioned people seek in opera a union of speech and song, and each of these two composers has renounced the latter definitely. No

human voice gives forth any musically interesting phrase in "Pelléas and Mélisande." In "Salome" the voices, when used melodically, which is seldom, are treated like instruments, and it is no exaggeration to say that song is relegated entirely to the orchestra. The voices declaim, the orchestra sings. Each opera is a natural continuation of its composer's previous work. Each is an independent growth. Neither composer has influenced the other to a discernible extent. Yet it seems impossible to find any other notable musical work of our own day which does not show the influence of one or the other of these two men.

"Salome" is in one act and lasts an hour and a half; "Pelléas and Mélisande" is in five acts and lasts about three hours. The difference in time is largely due to the underlying play which determines the form and length of each opera. It may be granted that each of these two works reflects conscientiously the spirit of the text. The shadowy, wistful people of Maeterlinck's drama are faithfully portrayed in the uncertain, keyless music of Debussy, as are the outrageous people of Wilde's play in the extravagant, vociferous music of Strauss. "Pelléas and Mélisande" as a play is perhaps the extreme of mystic symbolism. When reduced to its simplest terms in everyday speech, it may mean anything, everything, or nothing. The motive of the play "Salome" is frankly an attempt to shock Herod, as tough a sinner as ever was drawn. The object is attained, and it is small wonder that the audience is moved. There seems to be throughout Debussy's work, to speak pathologically, a preponderance of white blood-corpuscles. In our day and generation we want red blood and plenty of it, and we find it in "Salome,"

a whole cistern spattered with it. At its first performance in New York so much got on the stage that ladies had to be led out and revived.

There is a great difference in the matter of pure noise. Throughout the whole of "Pelléas and Mélisande" one feels that the orchestra has its mouth stuffed with cotton-wool lest it should really make a noise. Most people want a healthy bellow from time to time to show that the orchestra is alive. And in "Salome" we have an orchestra with its lid entirely removed. The hazy, indeterminate, wistful vagueness which is so much admired in Maeterlinck's poem some people resent in the music. That is too much like an Æolian harp, too purely decorative, too truly subordinate. The orchestra never gets up and takes hold of the situation as it often so frankly does in Strauss's "Salome." "Pelléas" is a new sensation, perhaps a new art; but it is a little like looking at the stage through colored glass. Undoubtedly the play is the thing.

The musical vocabulary of the two men differs immensely. Many admirers of the modern French school think Strauss's music vulgar because it really has tunes, and because one can almost always tell what key it is in. In the French music the continual evasion of everything we consider obvious becomes monotonous and after an hour or two furiously unimportant. One longs in vain for a tonal point of departure, for some drawing; but there is only color. In passing it may be said that the play in its form and vocabulary is the exact opposite of the music. Points of departure are not lacking in its construction, and the language is marvelously simple, lucid, and direct.

The matter of tonality remains. The six-tone scale which Debussy loves and uses so much divides the octave into six equal parts. The augmented triad, which he uses with the same frequency, divides the octave into three equal parts. Both devices constitute a definite negation of tonality or the key sense; for we use the recurrence of semitones in any scale which is to be recognizable as having a beginning and an end. It may be that our grandchildren will not want tonality in our sense, and again it may well be that they will prize it more highly than we do. It is hard to imagine what can take its place; certainly there is no substitute for it in music, for the essence of musical form consists chiefly in a departure from and a return to a clearly expressed tonality. A substitute for tonality outside of music would seem a hopeless abandonment of nearly all that makes the music of Beethoven, Bach, and Wagner great to us. Compare Strauss and Debussy in this respect. Each composer has a rich, individual, personal, melodic, and harmonic vocabulary; each offers new and satisfying rhythmic discoveries; each shows us a wealth of new and beautiful color. The differences in melody lie in the greater directness of Strauss's work. His tunes are sometimes garish in their very baldness and simplicity. This is never true of Debussy, to whom a plain tune like the principal dance tune in "Salome" would seem utterly common and hateful. Polyphony is regarded as the highest, the ultimate development of melody. There seems to be vastly more polyphonic and rhythmic vitality in Strauss's work than in Debussy's. "Salome" is as alive as an ant-hill. "Pelléas" is more like an oyster-bed, with no actual lack of life, but not much activity.

Harmony has become an attribute of melody, and our harmonic sense, a recent growth, furnishes the only means we have of definitely localizing formal portions of musical structure. Total absence of form is inconceivable in music, and form implies inevitably some degree of formality. This element is always clearly present in Strauss and always purposely absent in Debussy, who steadfastly avoids the indicative mood and confines himself apparently to the subjunctive. At great climaxes Strauss ordinarily seeks a simple triad, Debussy some more than usually obscure and refined dissonance. The harmonic element in Strauss is, perhaps, less refined, but it is less subtle. In Debussy this element is less direct and perhaps less beautiful, but quite distinctly less obvious or common, even if less varied.

Fully aware of inviting the warmest kind of dissent, I venture to suggest that Strauss may be a positive and Debussy a negative force in music, the one greatest in what he does, the other in what he avoids. After all, we cannot get on without the common things of daily life, and, admitting his occasional lapses into the commonplace or something lower, Strauss is the most consummate master of musical expression the world has ever seen; not the greatest composer, but the one most fully able to realize in sound his mental musical conceptions. In the last analysis it is, of course, what a man has to say, not entirely how he says it, which furnishes the basis for a sound judgment of him. We should not be too much impressed by Strauss's skill in writing for great orchestral masses. In itself that signifies little more than ability to use the wealth of orchestral material now available in Germany. Strauss's

appetite for orchestra is a little like the Eastport man's appetite for fish. It is easily satisfied and not too extravagant. Much more convincing is the accuracy with which he finds rhythm, melody, harmony, and color to express just the shade of meaning he wishes to convey. To repeat, no musician was ever so well equipped to give to the world his musical creations, and yet since he was a very young man Strauss has produced no pure music, nothing without an extramusical foundation; and although many of his friends and admirers hope still that he will, he admits frankly that he does not intend to.

Are we, therefore, to believe that music must be pinned down henceforth to its illustrative function? One prefers to think that our living composers are unconsciously intoxicated by the luxuriance and wealth of new and beautiful musical resources which have only recently been placed at their command. They confuse the means with the end. They have not yet learned to use their wealth. They are *nouveaux riches*. The more perfect performers, the more intelligent listeners, the new riches on every side tempt them to concrete rather than to abstract utterance. I believe that in the future the highest flights of composers will be, as they have been in the past, into those ideal, impersonal, ethereal regions where only imagination impels, informs, and creates. As for illustrative music, it must always have one foot firmly fixed on earth. How, then, can it rise to the heavens? Although not yet with us, the new vision will come in the fullness of time; and when it does, the whole world will know and follow it.

## XV. MUSICAL EDUCATION IN THE HOME: TEACHER AND PUPIL

By Gustav Kobbé

Unreasonable Cry for "Pieces"—How Great Players Practise—Responsibility of Parents—Choice of Teacher—Professional Fakes—How Liszt Taught—Danger in Finger Gymnastics—Discrimination as to Pupils and Hours of Practice.

ABOVE all things, parents, do not say to your child's music-teacher: "Can't you give Minnie some more pieces, instead of all those scales and finger exercises?" and then add, like a covert threat, "We heard Florence, from next door, play such a lot of pretty things the other day." It is almost the same as telling him that unless he does as you wish, and not as he, who has made musical instruction his life study, thinks best, you will take your child out of his hands and engage Florence's teacher for her. It may demoralize him, unless he is a person of strong individuality, and may greatly retard your daughter's musical progress.

Then, too, how unjust it is! Remember you have not heard "Florence from next door" play C twenty times with her thumb, D twenty times with her forefinger—and so on, up to G. But her parents have, and the chances are that one of them has said to the other: "Dear, Minnie from next door was here to-day,

and it is surprising how many pretty things she plays. I wish Florence's teacher would give her more pieces."

There is no royal road to "pieces"—neither for the beginner, nor for the accomplished musician. Paderewski, the greatest living pianist, practises his scales and finger exercises every day for an hour or longer. Sometimes he will play over a brief left-hand passage a hundred times or more before he is satisfied with it. But, when he steps out on the platform next day, he is sure of that passage. Here is a genius who still drudges—which may be one reason why no other pianist is able to rival him with the public. Von Bülow used to say that if he left off his exercises for a day he noticed the effect on his playing; if he left them off for two days the public noticed it; and then he added, with characteristically cutting sarcasm, that if he left them off for three days the critics began to notice it. Music is a matter of head, heart, and fingers (or voice), and the musician who neglects the daily exercises soon will fall off in technical facility. Technique may be only a means to an end, but it is the *only* means to that end.

The foregoing instances one of the mistakes parents are apt to make in their attitude toward their child's musical development. The subject of musical instruction has been often discussed, and as often the fact has been overlooked that instead of only two parties, teacher and pupil, three are involved—teacher, pupil, and parents. How much devolves upon the parents! And how few of them realize that as they can be of the greatest assistance in the musical education carried on within the home, so they can be the greatest stumbling-block in its way.

Choice of a teacher is the first responsibility resting upon the parents, and at the outset they may make a mistake which is irremediable because the effect of mediocre instruction at the beginning may never be overcome. To be started aright is of the utmost importance to the pupil's correct development. Too often a teacher is chosen on the score of cheapness alone and under the mistaken idea that "any one is good enough to begin with"; whereas, if there is a time when a pupil needs to be taught more carefully than at any other, it is at the beginning. Mind and fingers are plastic, and erroneous ideas and poor form are how easily acquired, but with what difficulty corrected in after years!

That a teacher's charges are not high is not in itself against him. But it should not be the sole reason he is engaged. Neither should parents who can afford to pay any price jump at a teacher because his charges are high. It is natural, perhaps, that people who have not given sufficient thought to the matter should believe that a fine player must be also a fine teacher, and pay out a large sum to have a son or daughter take a course of instruction, however brief, with some distinguished virtuoso. They forget that the pedagogic faculty is something quite by itself, and that great players usually lack the patience required of successful instructors. Rubinstein, for instance, would have ruined any pupil whose natural talents were not almost equal to his own. He once told Josef Hofmann, who studied with him, to begin a certain Beethoven sonata softly and in slower time, and, at the next lesson, when Hofmann played it as he had been told, Rubinstein cried out impatiently, "Loud

and fast!" The explanation is that Rubinstein was a virtuoso of varying moods. Fortunately Hofmann was genius enough to appreciate these, strike an average between them, and thus benefit by the instruction.

The principle underlying all this is that, when it comes to instruction, it is not the price, whether high or low, that counts, but the teacher himself. It is entirely possible for parents to find a teacher whose charges are moderate and yet who is a competent instructor. Liszt, in the days when Von Bülow, Raff, Taussig, and others, who in turn became celebrities, were studying with him, took no fees whatever. His pupils were his disciples, his music-room their temple, Weimar the paradise of budding musical genius. We are not ripe yet for such conditions. But they indicate the relationship which should exist between teacher and taught. We cannot reproduce Weimar in Squedunk or Bird Center; but there hardly is in the United States a place so small that there are not in it men and women who are doing the right thing in music and proving their capacity to engage their pupils' enthusiasm and hold them loyally to their tasks. The likelihood that such men and women will be overlooked is what makes me warn parents against making cheapness the sole consideration in choosing a music-teacher. Discriminate between the moderate-priced teacher and the cheap one whose instruction also is "cheap." In the gradual commercializing of the arts in this country musical instruction has not yet reached the point where there are "parlors" where music is taught by laughing-gas or some other "painless" method, but sometimes it seems to me that we are precious near it.

Let me throw out a further caution. Never engage as a music-teacher any one who prefixes "professor" to his name, unless you are sure that he has the right to use the title. Ten to one he is a charlatan. Unless the title has been conferred by a college with a well-established musical department, it is of no value; and, as likely as not, it is spurious. Some conservatories and colleges of music in this country have secured special charters from their State legislatures giving them the privilege of creating "professors" and of conferring the degree of doctor of music. But I should be sorry to have a child of mine taught by one of these "professors."

Another fake—there is no better word for it—is the teacher with this or that "method." There are many "methods"—and in some branches of education methods may go—but in music there is only one correct method, and that is to have no method, but to consider each pupil as a separate individuality, according to talent, temperament, and flexibility of wrist, hands, and fingers. This is what Leschetizky, world-renowned as Paderewski's teacher, does. He has no rule or rote. His teaching varies with the individuality of each pupil. Of course his name is one to conjure with. Consequently there are teachers who never have been out of this country, yet who claim to use, by authority, the "Leschetizky method." Needless to say they are humbugs, for there is no such thing. One of the few pupils whom Paderewski himself ever has "taken on," tells me that the virtuoso, like his teacher, eschews method. At a lesson he has two pianos in the room. Seated at one, the pupil begins playing. If a passage does not go to Paderewski's

liking, he calls a halt and plays it for the pupil on the second piano. This may occur several times with the same passage.

Liszt, one of the few great pianists who have also been great teachers, scorned "method." Often I have heard William Mason, who was dean of the American musical faculty, and who spent over a year with Liszt at Weimar, tell how that master imparted instruction. The pupil simply played, Liszt and the other pupils sitting about the salon smoking and listening. Usually Liszt would call out suggestions as to changes in time and expression; and occasionally he would grow excited, gently shove the pupil out of the chair and, seating himself, play the piece as he conceived it should be rendered. This was a lesson by suggestion, not method, and Mr. Mason said that from the first time Liszt interrupted him and played a passage for him he began to acquire that elasticity of touch which distinguishes the virtuoso from the piano-pounder. Under these circumstances Liszt's American pupil was quite willing to be shoved off the chair.

Such lessons sound too good to be true, and so they are unless the master is a Liszt. But the incidents noted show that the greatest pianist and greatest piano-teacher who ever lived, Liszt, and the most famous instructor in music to-day, Leschetizky, and his most famous pupil, Paderewski, regard a cut-and-dried method as futile. Most parents are obliged to engage teachers for their children in the locality in which they themselves live. But that is no reason why they should not discriminate, and bearing in mind what I have said, avoid the merely "cheap" instructor, the "professor" and the man with a "method."

Some teachers have a system of finger gymnastics in connection with their lessons. But such attempts at securing greater pliability in the cords and muscles used in playing should be countenanced only with the utmost caution. In fact, it is safer to forbid their employment by any teacher, however able in other respects, who has charge of your children's musical education. It was by gymnastics of this kind that no less a musician than Robert Schumann ruined his brilliant prospects as a pianist. He strained certain essential cords. An apparatus for hand and finger gymnastics was patented under the name of chirogymnast in London in 1842. I have seen the illustrated book which describes it, and the pictures remind one of a torture-chamber during the Inquisition. Still earlier in the century musical London had been torn by a dispute between one Logier, who had invented a so-called chiroplast, for securing the proper position of the hand in playing, and a committee of the London Philharmonic, which reported adversely on the inventor's claims. Now it is regarded simply as a curiosity in musical pedagogics. That the only legitimate dexterity is that acquired by practice on the musical instrument itself may be set down as one of the eternal verities of music.

So much for the chief considerations that should be weighed in the choice of a teacher. That choice having been made, however judiciously, there still remains much which parents can do to make or mar the musical progress of their children.

To begin with, there should be discrimination on the part both of parents and teacher between a child who shows promise of achieving celebrity in music

and is to be taught accordingly, and one with whom music is to be but an added accomplishment in the circle of home and friends. An abnormally gifted child, thoroughly in earnest, is apt to practise too much, and to be encouraged in it by overambitious parents and teachers until a promising career may be ruined by the strain. Alexander Lambert, who has brought forward many concert players, will not allow even his most advanced pupils to practise more than four hours a day. He says significantly that a pupil who will not become a virtuoso on four hours' daily practice will not become one on six or eight hours'. Even the four hours of practice which he requires he divides into four periods, between which the pupil is obliged to rest or, preferably, take outdoor exercise. It is true that Paderewski often practises eight hours a day, but he is an artist of many years' standing and, in spite of his slender and poetic appearance at the piano, a man of great muscular strength, developed largely through his favorite method of exercise, swimming.

The great majority of music-pupils are, of course, amateurs, and of these, in turn, the great majority are girls. It hardly seems necessary to point out that their health should be guarded most carefully, and yet the physical development of a child is often overlooked by parents and teachers ambitious to push the pupil unduly. The schedule of instruction and practice always should be arranged with careful consideration for the fact that there are school studies to be attended to and time for outdoor exercise to be provided. In New York many children spend their mornings in school and their afternoons at their music-lessons,

dancing-class, gymnasium, or skating in a rink. The dancing, gymnasium, and skating are supposed to be systematized exercise, a term which to me seems to have been coined to ease the conscience of parents who are following the prevailing fashion of unloading the care of their children on others, so that it will not interfere with their own "society" engagements. For nothing indoors ever will take the place of outdoor exercise.

A young beginner under a good teacher will progress satisfactorily with two or three periods each of three-quarters of an hour, and with an hour's practice daily between lesson days. Even that hour should be divided into two well-separated half-hours. There is a tendency nowadays, among people who can afford it, toward brief daily lesson periods and no practice, which amounts to the same thing as having the pupil practise under the supervision of the teacher. On the face of it this seems advantageous, but it is open to the objection that it prevents the pupil acquiring self-reliance. What is said here is of general application. Music-lessons may be begun any time between the ages of five and eight years, but with a child of five I should have even shorter lesson and practice periods than I have indicated—say three instruction periods of half an hour each a week, with from half to three-quarters of an hour practice on those days when no lesson is given.

Parents should not expect of children who are unusually bright at school the same rapid progress in music, which is largely a matter of temperament. A child may be quick in general studies, yet lack ear for pitch or tune and limberness of fingers. Often the

musical sense is latent and does not begin to disclose itself until after a fairly long course of instruction. For this reason, even with the brightest child, too much should not be expected of the teacher. On the other hand, progress should be observable. For I maintain that with skill and patience on the part of the teacher every child, even of the most ordinary intelligence, can be taught music and reach the point when his or her performance will be a pleasure to the home circle. In fact, is there any reason why the early steps in music should be harrowing to the soul of the listener? The great point is that whatever the child is taught to play it should be taught to play well. This is something upon which parents cannot insist too strenuously. In it lies the difference between good playing and sloppy playing, possibly all through life. A finger exercise, a scale, properly delivered—that is, clearly and accurately—is not disagreeable to listen to; and the little beginner's pieces, when well taught, may give positive pleasure. To hurry a pupil from one half-learned piece to another, which, in turn, will be only half learned, is a tendency of mediocre teaching. Nothing is more distressing than the playing of a child, or even of an older pupil, who, having learned much, yet has learned nothing.

I have spoken already of a proneness on the part of parents to judge a child's musical progress by the number of pieces it has learned in a given time. I did not mean by this that a pupil should, in the early stages of instruction, be restricted wholly to exercises and scales. Aside from the fact that the parents who pay the piper naturally want to hear the tune, it would be a pedagogic error. Montaigne experienced pleas-

ure in learning Greek as a child because his father persuaded him it was a new game. So pieces awaken a child's first pleasure in musical instruction. Each set of exercises should lead up to a well-written little composition, thus illustrating to the pupil the relation between technique and the art to which it is a means—and, as I said before, the *only* means.

The great majority of music-pupils take piano-lessons, and I have written with this in mind. What I have said can, however, be applied to any instrumental instruction. The voice would require an article by itself. But in general boys should not have regular vocal instruction until the voice has definitely changed; girls not until it is definitely established, usually about the age of seventeen or eighteen.

Nothing has a more refining influence on the home circle than music. It is the most ethereal of arts and diffuses an atmosphere all its own. Parents, even if not musical, who have their children properly taught, can have but little idea, at the outset, of the paradise they are opening up, not only to the children, but to themselves as well. For they, too, will progress with the younger generation, until, so far as concerns taste and appreciation, the beauties of this divine art will lie before them like an open book.

## XVI. AMERICAN MUSICAL TASTE

By John Philip Sousa

Cosmopolitan Requirements—Growing Popularity of Good Music—What Makes the High-class Composition Popular—Wagner's Wonderful Hold on the Public—Power of Descriptive Music—Military Marches—A Forecast.

THE American demand for music is the most cosmopolitan demand in the world. It represents the composite tastes of more different people than were ever brought together under one flag, and in one country, since the famous tower of Babel took its ominous tumble. The American people hate a rut, and no one knows better than I do that in order to please them they must have an infinite variety. They must have all kinds of music by all kinds of composers. Like our appetite for food, our appetite for music has been cultivated by tasting a little of the products of all nations. We have come to eat and enjoy Irish potatoes, English roast beef, French mushrooms, Italian macaroni, Spanish saffron and Spanish onions, German sausages and cheese, Russian caviar, Chinese ginger and rice, to say nothing of a hundred and one other dishes coming from all parts of the globe. We recognize the genius of the French composer long before Germany takes him up, and Wagner was well known and widely played in the United States before the French came to realize his

true greatness. Mme. Liza Lehmann came to America with her dreamy "In a Persian Garden" under her arm. London couldn't hear the beauty of the thing, but New York did, and Mme. Lehmann's reputation as a composer was established.

I am not a believer in national schools of music. The very idea seems ridiculous in itself. National music is nothing more nor less than international imitation. A striking genius like Wagner arises, and he starts in to compose just as all his contemporaries composed. He writes a work like "Rienzi," which is nothing more nor less than an advanced form of Italian opera of the day. Then he does a little original thinking and realizes that if he wishes to make a bid for real greatness he must work not as an imitator but as a creator. The consequence is that he brings forth a number of genuinely inspired works, and, lo and behold, we are told that a new German school has been founded. It would have been precisely the same if Wagner had been born in Russia or in Tasmania. In no other art is individualism so strong as in music. In Wagner there is really no suggestion of a national school. It is simply Wagner, a musical mountain peak, and that is all. If Wagner had written music suitable only for Germans it would not be as popular in New York, Sydney, Bombay, London or Paris as it is in Bayreuth. Wagner wrote good music, great music, and the world identifies it, irrespective of any school.

Public taste in America is unquestionably improving. All changes of this kind must be gradual. Musical taste is all a matter of becoming accustomed to certain kinds of music. I remember that when I commenced horseback riding in my childhood I noticed

that horses were liable to shy at bits of paper flying about the road. Later they were frightened by the bicycles, trolley-cars, and automobiles. Now there are more of these vehicles in the road than ever, but horses are accustomed to them. The horses will doubtless have a new lesson to learn if the flying-machine industry continues to grow as it has started. It is much the same with the public. The people who were ridiculing Wagner forty years ago are now clamoring for his music. The brain of the public grows and becomes more responsive to new impressions every day.

The public lets one know very quickly whether it is interested or not. How do you suppose I tell? If I hear a few people cough during the performance of a new number I rarely ever play that number again. Coughing in an audience is a sign of restlessness and impatience. When they are interested they are quiet, and it is really very astonishing how one can veritably feel the interest of an audience. It is something in the atmosphere and the sensitive artist knows and feels it at once.

The commercial side of America has unquestionably interfered with the development of music in the past, though it has, in another sense, been the means of developing it. People who have interviewed me seemed to be most interested in how much money I have made out of it. It happens that a great number of my compositions have been what can only be described as "hits." They have brought me large returns, but I am willing to make the statement that no composer has ever made less attempt to make money than I have. While writing I never think of

the possible financial reward. My sole object is to turn out a good piece of music, a worthy piece, a piece that I can be proud of, no matter whether it is a military march or a more elaborate suite. I have one composition which I think far and away above anything I have ever written. It is called "The Last Days of Pompeii"; I have played it for years in public, but I have always avoided publishing it, as I desire to keep it and work at it until I am sure that it cannot be improved by further work.

One reason why the love for music in America has been somewhat more difficult to develop than the love for music in Europe is attributable to the vast number of other amusements which the American people possess and enjoy. In Europe the principal sources of amusement are to be found in the gatherings at local inns or taverns, the occasional picnics or excursions to the country, and visits to the theater, the opera house, and the concert hall. Americans have a host of other amusements which take their time and attention. Baseball, for instance, is one of the leading interests of thousands of men in our large cities. The automobile, combined with American wealth and prodigality, is another amusement which draws thousands away from the serious pursuit of studies forming the basis of culture. The Sunday newspapers, piling ton upon ton of printed matter upon the tons and tons of magazines, booklets, advertisements, etc., all of which have to be read by an eager public, also take up an enormous amount of time. What the Americans have accomplished in music is truly amazing in face of the countless distractions they meet every day of their lives. There is a big difference between the German,

calmly sitting in his Bierhalle sipping his malt and hops and listening to a Beethoven symphony, and the strenuous and commercial American who hears his "Tristan und Isolde" with half his mind set upon the problem of how he is going to squeeze a sea bath, a roller-coaster ride, a moving-picture show, and a course dinner into the next hour.

But we are commencing to stand alone, and when I say "we," I mean the whole American people, and not a few blue-nosed "highbrows" who, after a residence of many years in European countries, have come back to us with a kind of snobbish all-knowing superiority which is, to say the least, aggravating. Until very recently, music has only been part of a function for the American people. They were willing to accept it as one of the many events in a day's outing. Now good concerts of standard works are becoming commercially profitable. People find such delight in hearing good music that they are willing to pay well for it. That is what we can call real musical culture. Moreover, the day of big reputations is passing in a most encouraging manner. The American people are waking up, and they refuse to be deceived. It is impossible for a singer with a reputation gained during the Civil War and a voice that strikes terror to the heart of the most courageous to tour America and hoodwink the people. I do not believe that any musical performer or organization of performers can succeed unless they can exhibit ability which entitles them to public appreciation.

High-class compositions become popular because the real composer is always inspired. I should say that about ninety per cent. of all the musical compo-

sitions written are uninspired. What is inspiration? Ah, one could write volumes and volumes in the telling of that and still be just as far away from a definition as at the beginning. No one doubts its existence who has had the kind of musical experience that I have had with the public. The public seems to recognize musical inspiration at once, whether it comes to them through the music of Wagner, Schubert, or Brahms, or through the music of Stephen Foster, or the trite but clever tunes of some unschooled writer of ballads of the day.

The success of a piece is due to the composer, the power beyond the composer (inspiration), and to the public. The higher power which has incited the composer's mind and empowered him to write a musical masterpiece seems to be at work preparing the public to receive that masterpiece as it should be received.

The mere acquisition of the technical knowledge will never make a composer any more than a knowledge of grammar will make an author. What is a string of words without ideas, and what is a string of notes without the spark which distinguishes them from dead, dull, uninteresting ink and paper? Potboilers are rarely ever successful. The man who sits down and says "I need the money, therefore I will write a kind of composition which I know the public will like, and make money with it," is almost invariably a failure. The composer must believe in his work and have faith in himself, whether he be writing a three-act grand opera or a popular valse. Above all things, he must forget the idea of gain. Gain and music don't go together. I remember the case of a composer of considerable renown who brought one

of his lighter compositions to me and asked me to put it upon my programme. As a favor to him I consented, although I did not like the piece. Then he said, "Of course, I don't want my own name to be connected with this, you know. You must play it under an assumed name." Then I told him that if he was ashamed of it I was even more so, and we had better not play it at all.

One of the most notable instances of the popularity of good music is seen in the case of Wagner's works. Wagner, the composer who was first heralded as the writer of marvelously complex and intricate works which could only be understood by the advanced musician, is now demanded by popular audiences. I rarely play a programme without a Wagner number, and my band has in its repertoire practically everything which Wagner has written. This means that the public demands not only the beautiful melodies like the "Evening Star," "Preislied," "Bridal March from Lohengrin," "The Spinning Song," etc., but also is delighted to hear the complicated music of the "Kaisermarsch," "Tristan und Isolde," and "Parsifal." The reason for this is that Wagner was one of the most inspired of all composers and was the greatest composer of dramatic music. In fact, if I were to send a missionary orchestra to a people who knew nothing of music for the purpose of making converts, I should have the orchestra commence upon them with Wagner's "Ride of the Valkyrs."

The people are fond of dramatic music because they are fond of the pictorial in music. They have read the plots of the operas and like to associate the stories with the music. They love color, movement,

and lights. We are all very primitive in this respect. Of course, when it comes right down to the truth of the matter, descriptive music must depend very largely upon literal conceptions which the hearers have previously formed. There is mighty little difference between the musical representation of a storm and of a boiler explosion, but if I tell you it is a storm and not a boiler explosion you immediately picture a storm, hear the thunder, and see the lightning flash. This is one of the reasons why operatic and descriptive music is so popular.

Some composers carry descriptive music to an absurd extreme. You can't depict a man taking off his shoes, and the representation of a domestic quarrel is often more ridiculous than descriptive. It must be admitted, however, that there is an appropriateness which must govern all descriptive music. Although, as I have said, I do not believe in national schools, but rather in individualism in musical composition, it is, nevertheless, a fact that the music of certain peoples has racial characteristics. The Scotch, for instance, are influenced in their music by their national instrument, the bagpipes. Mendelssohn knew this, and in his "Scotch" symphony he shows the study of the characteristics of the bagpipes throughout the entire piece. Only once does he make a slip and omit this characteristic. Donizetti, however, in his Scotch opera "Lucia di Lammermoor" has hardly a suggestion of anything that might be called Scotch in the entire work. The audience must rely upon the plaids and kilts for local color, but in the Mendelssohn work an audience at all familiar with Scotch music would detect the unmistakable atmosphere at once.

I have often been asked to account for the success of my own military marches. Of course it is impossible for ony one to tell what makes a piece of this kind popular, but I have always felt that a march must have an element of the barbaric in it to make it go. It must be robust, it must stir the blood, it must be filled with Oriental splendor, suggesting the flash of the bayonet, it must make you think of battalions of big-chested men in motion. Europe remembers our marches while America almost forgets them. Some of my first marches are just as popular in Europe to-day as when they were first written. In writing a march I always try to make it sound so that any one in the audience would say after hearing it, "That is the way I would have wanted it to sound if I had written it." No matter how refined and cultured we may be, we all have an element of the savage, the man of the wilds and the steppes in us. We like the clashing of cymbals, the roar of the drums, the intoxicating rhythms, and the blare of the brass that carries us off our feet whether we will or not. All this I try to put into my marches. Sometimes I wait for months before I get the right melodic inspiration. Then the musical idea comes and I can't wait until I have it worked out.

Once a young lady asked me: "Why is it that I like military marches better than any other kind of music?" I told her that it was because of the barbarian, the savage, the Oriental in her. She seemed shocked at this and said: "How can you detect anything of the savage in me?" I called her attention to the feathers in her hat, the skins of wild animals with which she trimmed her dress, and the little orna-

mental tassels on her slippers. She was quite willing to admit that we are not so very far from the forest and the desert after all.

There will always be cheap and trite music because there will always be a certain class of people who will have to evolve from no music whatever to music that is worth while through music which requires very little taste or intelligence to understand. The problem is to get them interested in good music by first gaining their attention through music of less esthetic value. I have no sympathy with those who would build a Chinese wall around the good music and keep all those out who honestly confess that they don't understand it. Because a man cannot understand Strauss or Debussy is no reason why he should be musically excommunicated. The people themselves readily determine what they like and what they dislike. There has been a great deal printed about Strauss and about Debussy, consequently there has been a kind of a fad for their music, but I notice that the compositions of Puccini among the later composers elicit more real applause than those of any other writer, and I am quite willing to predict that twenty years from now they will be equally popular. Musical fashions cannot be determined by printer's ink. The public in the end will demand the kind of music it likes best, and not what critics and writers say ought to be most popular.

# XVII. HOW TO CONDUCT PUPILS' MUSICALES

By James Francis Cooke

Purpose of the Musicale—Monthly *vs.* Annual Musicale—Things to Avoid in the Pupils' Musicale—Valuable Points to Introduce—Are Pupils' Recitals Expensive?

IN the giving of pupils' musicales a little practical experience is worth more than a vast amount of theory and conjecture. One is reminded of the story of the Irish soldier who, several years subsequent to the battle of Waterloo, was asked what kind of a battle it was and replied: "Sure, there's no way of describin' it. Ye must go an' take a look at it yersilf, for be the way they was goin' it when I got hit, they must be fightin' yet."

So many opportunities are open for mistakes that it is little wonder why some teachers declare themselves against the pupils' musicale, but those who have given enough of them to know how they should be given declare that there is nothing in the whole scheme of musical education to take their place as a means of stimulating the work of the pupil. Generally speaking, pupils' musicales are given for five purposes.

First. To give the pupil confidence. The pupil who never has an opportunity to play in public rarely, even as a pupil, plays with sureness and finish. The

very idea that he is being watched by some one seems to upset him. No matter how long or how carefully he has practised, the dreaded thing called stage-fright seizes him and demolishes his best efforts. This self-consciousness can only be overcome by repeated appearances before an audience. I once had a pupil who, at the beginning of the season, broke down miserably in Mendelssohn's "Spring Song" before an audience of only a very few people. She was so upset over the matter that she ran to another room and cried for at least an hour, imagining that a career as an artist was beyond her reach. I insisted upon her playing at six or seven recitals during the year, and at the end of the season she played complicated pieces, such as Liszt's "Waldesrauschen," with ease and great confidence. This is only one instance from dozens that have cropped up in my own experience, and I attribute the improvement solely to frequent student musicales.

Second. The pupils' musicale is of immense value in extending the musical view of all the pupils in your class. Not only those who play are benefited, but those who do not, and who may be so situated as to have no other opportunity to hear any good music other than the pieces they are themselves studying, are enabled to become acquainted with a wide range of different kinds and grades of music. A musicale inspires younger and less advanced pupils to want to attempt more difficult music, and is often the means of inducing a pupil to continue his musical work who might otherwise abandon it.

Third. The pupils' musicale affords the parents of the pupil an opportunity to get an idea of what the pupil can really do. In many cases the parents are

ignorant of the real advancement of their child. They hear the little one practising, and often have a desire to get as far away from the practice as possible. The father is often quite unable to determine the progress of his son or daughter. He is unfamiliar with your aims, and feels that, when he has paid your bill, his duty to his child is done. If you can induce him to come to your studio to hear his child play in competition with other children you will find that his interest in the child's training will almost double. Music means something more to him then than a quarterly reminder that it takes just so much from his bank account. More than this, in many cases, it makes him familiar with a better class of music. He hears, let us say, the Chopin "Nocturne in E flat (Celébre)," the "March from Athalie," of Mendelssohn's, or Liszt's "Love's Dream" (Nocturne No. 3) and similar pieces, and is at first amazed to find that music that is not "rag-time" or "vaudevillainous" is "really very pretty." Many a man has been turned from a piano-organ taste to a connoisseur by means of the pupils' recital, supplemented by good music in his home.

Fourth. The pupils' musicale is unexcelled from the advertising standpoint. There is nothing like it, and I would place it far above all other kinds of advertising, profitable as I have found printers' ink to be. In this land of utilitarianism and pragmatism there is no demand so strong or so frequently heard as the meaningful expression, "Can he deliver the goods?" No matter what you say in print, you will find that what you can show at your pupils' recitals is a far more eloquent appeal to the average American audience. The American father, with his hand

upon his check-book, doesn't care whether you have studied with Liszt, Leschetizky, Paderewski, Philipp, or Scharwenka. He wants to know whether you can really teach pupils to play. If you can, and have the advantage of referring to some widely known teacher, all the better. The proof of the teaching is in the playing, and if your pupils play creditably at your recitals you can be sure that more and more pupils will come to you in the future.

Fifth. It is a well-known fact that some pupils will work far harder to perfect a piece for a pupils' recital than they will if they have no certain object in view. In this way, if musicales are given frequently enough, the whole class will benefit. A much greater interest is taken in musical progress, and the incentive of the individual pupil is greatly increased.

It has been my experience that the pretentious annual musicale, usually given at the end of June, has some advertising value, but its educational value is slight unless it is preceded by a series of monthly or bimonthly musicales. One of the great principles of advertising is to present the article advertised at the time when the demand for the article is greatest. An advertisement for some staple drug put in the hand of the consumer just as he is entering the drug store might influence him to purchase that drug and neglect some other brand. Thus, the advertising value of the musicale given in June has depreciated by the time the teaching season opens in July. For this reason one of the big New York schools has established the custom of opening the season with a big concert given at one of the largest halls for the

obvious purpose of attracting pupils by the presentation of their best, or so-called "star" pupils. We can, therefore, see that the annual recital is really not as good from the advertising standpoint as the monthly recital. Advertisers also know that an advertisement that appears frequently and regularly makes a much deeper impression than one given only once, and at long intervals.

Turning from the commercial side to the educational and artistic side, any one who has had experience with pupils' musicales knows that the monthly musicale stimulates regular musical interest, while that of the annual musicale is at best only sporadic. More than this, the public is convinced that at the annual musicale the pupils play only pieces upon which they have been working for months and months, and that the annual musicale does not represent the real, "healthy" musical progress of the pupils. In the writer's opinion it is an injustice to both the parent and the pupil to oblige a pupil to work for ten months upon a piece far beyond his ability only to advertise the teacher's business. The regular pupils' musicale has all the advantages mentioned and none of the disadvantages described. I am emphatically in favor of a series of musicales given in the teacher's home, with a small audience. These musicales act as a bridge to the concert hall. It is a terrible shock to a young pupil's nervous system to oblige him to play for the first time in public in a hall. The large audience, the footlights, the flowers, and the fact that one is on an elevated stage in full view of the audience is enough to destroy the best efforts of the most ambitious beginner. The teacher will find that a series of short

monthly musicales are far more economical, more effective educationally, and often better from the advertising standpoint.

Of all things to avoid at the pupils' musicale "dry music" should be placed at the top of the list. The music you select must be interesting. If you happen to be in a district where many of the people have their souls in their pocketbooks and their intellects in their stomachs you must not be surprised if they seem listless and uninterested while your pupils are playing Bach's "Inventions," or Kullak's sonatinas. You invite people to your studio to hear your pupils, but you do not invite them there to punish them, and you must remember that, no matter what your private opinions on the subject may be, music that requires a musical training to appreciate is a deadly bore to many tired fathers and mothers. They will show you what they think of your judgment by attending or failing to attend your next musicale. There is no reason why you should not select interesting music that is at the same time educational. The catalogues of leading music houses are full of such pieces, and if you use a little good judgment, and, beforehand, try a few pieces on some "unmusical" person, as Molière used to read his plays to his cook, you will be rewarded.

Another thing to avoid is the selection of pieces beyond the grasp of the player. This is a fatal mistake. The player is humiliated, and his progress retarded if he breaks down, and your audience will remember one failure, whereas it might forget a hundred beautiful interpretations. See that the pupil is technically able to play the piece, and comprehends it thoroughly, before he plays in public.

Your programme must above all things possess variety. If one piece is characterized by flowing arpeggios, such as Lack's "Song of the Brook," let the next one be marked by chords, such as Gounod's "Marche Romaine," or by staccato passages, as in Delibes's "Pizzicati," or by legato, as in Schumann's "Träumerei." I use these popular pieces merely as illustrations of the types. Remember that your audience is likely to know nothing of music, and that the composer's name means little. They judge by the sounds, and if they enjoy them they approve of your recital. If they do not enjoy them they go away with a bad impression. These sounds and combinations of sounds must be carefully contrasted for their benefit, precisely as a merchant would contrast different colors of cloth he might be trying to sell.

For this reason it is rarely wise to give a programme entirely made up of the works of one composer unless you are sure that you will have a cultured audience or desire to give a little studio talk upon that composer's life.

Another mistake the teacher may easily make is that of giving too much attention or too conspicuous a place to one pupil on the programme. Some pupils object to being placed last upon the programme, whereas this is really the position of honor. The great virtuoso reserves his most brilliant and effective piece for the last. One of my own pupils was so offended because of being given this position that she came very near leaving me for another teacher. Here the teacher's natural diplomacy must be employed.

Again, the teacher must be very careful not to give the same piece to different players. Not only are comparisons in playing odious, but pupils remember and judge their advancement in this way. If Alice Wood plays the "Scarf Dance" at a recital in June, and Jessica Jones is asked to play it in November, Jessica, who imagined that she was in a higher grade than Alice, is displeased.

It is also somewhat unfair to ask pupils to play the same piece at one and the same recital, as some teachers do when they have prize competitions. This is a custom in some English institutions, but in America it leads to jealousy, misunderstanding, and often the loss of a desirable pupil. The teacher must also be sure to give the pupil pieces that indicate technical advance. The parent knows little of artistic advance, fingering, touch, and interpretation, but he does comprehend velocity and any technical show. This is one of the many compromises which the teacher is often obliged to make. You can develop the artistic side of your pupil's playing, but the parent must see what he considers progress—not what you consider progress.

I have often heard inexperienced teachers make business announcements at pupils' recitals—even go so far as to advertise themselves in very egotistic terms. That this is bad taste and bad business, it is hardly necessary to say. Let your pupils speak for themselves. If they do not proclaim the excellence of your instruction, or your fitness to teach them, nothing you can say will add to your pedagogical stature.

I have found the plan of giving explanatory notes

a very valuable one. Unless you are giving a formal recital you may adopt the following plan. If there is a story connected with a piece, tell it to your audience, and, if not, some little anecdote about the composer is always appreciated by an audience. No matter what your opinion on pure music may be, you may rest assured that your audience will take a much greater interest in the piece if they can connect some story or legend with it. I have found Edward Baxter Perry's "Descriptive Analyses of Pianoforte Works" very valuable in this connection. It is a book which all teachers should possess, as it tells the stories connected with many famous pieces. In giving your explanatory notes avoid references to your pupils or to their playing. These references may lead to much unpleasant jealousy.

The plan of having a visiting artist is also an excellent one. If you have a friend who can play the violin, sing, or read really well, ask him to assist you. He will often be glad to contribute his services from the standpoint of professional brotherhood, whereas he might not be willing to play gratis for charity. Sometimes it is a good idea to get some prominent man or well-known speaker of your acquaintance to make a short address at your musicale.

It is always wise to have a short programme. I have seen programmes with twenty or twenty-five pieces on them. What an ordeal for both the audience and the pupils! I would want a large fee to hear a great pianist play so long a programme. One naturally becomes surfeited with music in a very short time. Long, dull programmes are more injurious to the teacher than no programme at all. They give

audiences the impression that "classical" music is a stupid bore.

The writer has found it a very profitable plan to serve light refreshments after the musicales given in his home. Some refreshing non-alcoholic fruit-punch accompanied by dainty cakes and served by some charming young lady pupils from your class will promote a desirable sociability. Your guests have an opportunity to talk over the playing of the pupils, and they go home with a much better impression than they would after a formal recital, where the audience is dismissed and winds out as at a church service.

The expense attached to the home recital is so slight that it need hardly be considered when the immense educational advantages are remembered. The principal expense is that of programmes. It does not pay to have a cheap programme, as it always gives a bad impression. At first I had my programmes printed. This I found entirely too expensive, as I was giving as many as three and four musicales a month at certain times of the year. Then I had a blank form printed with an announcement on the outside. This was also expensive, and I found that I could get blank forms already in print from my music dealers at a much cheaper rate than I could buy them from my printer. These forms had on the outside: "Recital by Pupils of ———————— on ————————, at ————————," the blank spaces to be filled in either in writing or by the typewriting duplicating process known as mimeograph. These blank forms were very artistic and reduced the cost of the printing bill at least one-half.

The next expense was camp-chairs, but by assuring the local caterer that I would use a number during the season he made me a price of twenty-five cents per dozen instead of fifty cents. The cost of the refreshments rarely amounted to over two dollars, and was sometimes under one. I have always felt that these recitals paid me at least one hundred per cent. on my investment of time and money, both from the advertising and the educational standpoint.

# XVIII. EXPRESSION IN MUSIC

By Louis C. Elson

Expression as the Greeks Understood It—Effect of Counterpoint and Harmony—Making Musical Pictures—Rubinstein's Different Interpretations—Tempo Rubato—Sarcasm of Liszt—Chopin—Oversentimentality and Sense.

IN ancient days expression in music was almost always synonymous with loudness. "Play skillfully with a loud noise" was a Scriptural injunction, which was almost always carefully observed. And this ancient music of the Psalmist was always accompanied with a great degree of gesture and pantomime, which was at that time called "dancing." In this style of expression were given the Song of Miriam and Moses, the Song of Deborah and Barak, the Psalms of David, the Lamentations of Jeremiah, and the Prophecies of Isaiah.

In ancient Athens there were vocal teachers who taught both singing and elocution, and the famous old orations were probably chanted and came within the domain of vocal music. The phonasci, or voice teachers, made much of one kind of song, which was called *orthian* and was sung almost entirely in the highest register of the voice. Plutarch warned his pupils against the danger of bringing on hernia or convulsions by using this kind of song too much or too strenuously.

The giving of definite pictures in instrumental music was not unknown to the ancients, for it is related of Dorion, the Athenian wit, that once, after hearing a picture of a tempest, given upon the harp, he said that he had often heard a greater tempest in a pot of boiling water—the origin of "a tempest in a teapot."

When, however, we read the tributes paid to Music by the old Greek and Latin writers, we cannot but imagine that there must have been beauty in their songs as well as loudness. There are some considerations (too lengthy to rehearse in a brief article) which lead the present writer to suppose that some of the ancient music resembled the Scottish folk-songs of the older type.

All these ancient musical compositions were probably unison works, presenting the tune only. Monophony was the music of the world for countless ages. Indeed, there are indications that more than 200,000 years ago paleolithic man enjoyed a primitive monophony. In the Middle Ages, however, polyphony, the adding of melody to melody, began. Whether the expression was much improved by this may be doubted. The yoking of two melodies together, whether they sounded well thus or not, was scarcely a great step in advance.

It is of course unnecessary to speak here of the empty fifths in constant succession, or the fourths similarly treated, with which the science of composition began, not long before the year 1000, but it may be stated that the outcome in the old contrapuntal school was often to have the tenor sing a well-known folk-melody in very long and sustained notes,

and as loud as he could, while the other voices wreathed counterpoint around it.

To finish our catalogue of the three styles in which all mortal music may be classed, let us at once state that the monophonic (unison) music, and the polyphonic (plural-voiced) music, was finally followed by the homophonic (united-voice) music which is the chief expression of our art to-day. This is *harmony,* and few have any idea of how young this branch of our music is.

Were there not chords in the old contrapuntal music? Certainly, but these chords were arrived at in a different way from that attained by the study of harmony. The chords ensued by different melodies progressing together. The music, in other words, was horizontal, like the strands of a rope, while now it is chiefly vertical, like the pillars of a bridge, the chords supporting a single prominent melody. As a consequence, in the old Latin treatises on counterpoint, there was a chapter or two tacked on at the end, which treated of chords which sometimes ensued by the combination of different melodies.

It was only in 1722 that Rameau endeavored to treat chords as entities, and his treatise was so mistaken in its theories that it had no influence on harmony. In 1791 a Frenchman named Catel brought forth the very first essay on chords that had any practical teaching value. More than a decade after 1800 came the first real harmony instruction book—that of Godfrey Weber.

Counterpoint had the minimum of expression; harmony has frequently the maximum. As a consequence there was little of that emotional power

which we desire in modern music in the older contrapuntists. Josquin de Près had a glimmering of the modern idea when he, a little before 1500, introduced dissonances as a means of portraying emotion. Without changes of tempo and subtleties of shading it would be impossible to teach musical expression, and in 1450 De Muris wrote, "In Music there are three tempi"—quick, slow, and medium—while the marks of expression and tempo, which are the life-blood of expressive composition, only began with the Italian operas, after 1600.

Once the seed of expression in music was planted it grew very fast. Tentative efforts at picturing definite things in instrumental music (above spoken of as existing long before in Greece) began to reappear. Couperin and Rameau commenced to make the spinet especially prominent in this direction. We must remember that this instrument could not shade, but gave a constant staccato, mezzo forte. As a consequence one element of instrumental expression, proper phrasing and fingering, was entirely lacking. Prätorius, in 1619, said, "Let the pupil strike the key with any finger he wants to, yes, even with his nose, so long as he gets the right tone at the right time." The present writer has in his possession more than one "Harpsichord Method" in which the scale is fingered—2.3.2.3.2.3.2.3 in the so-called "American" (really English) fingering.

One fault this music-picture-painting always has. It cannot be as definite as painting, or sculpture, or literature. I have frequently tried this experiment before large audiences: Playing a certain piece by Rameau, I have told the public that it quaintly pic-

tured something. At the end of the work the public remained mystified. Then I have given the title, "La Poule" (The Hen), and played it over again. At once ripples of laughter would greet the cacklings of the music. In painting it would scarcely be necessary to inform the spectator that the picture was that of a hen, before it could be appreciated.

But picture-painting has become one of the chief points of expression in modern music. Beethoven launched it in his "Pastoral" symphony; Mendelssohn advanced it in his concert-overtures. One of the latter may illustrate very clearly the weakness of programme music, as this pictorial music is called. Mendelssohn wrote a beautiful overture on Goethe's "Meeresstille und glückliche Fahrt." This pictures being becalmed at sea ("as idle as a painted ship upon a painted ocean") as an introduction, and then a prosperous voyage. It is glibly translated, or mistranslated—"Calm Sea and Happy Voyage." As a consequence a few thousand auditors have mistaken Mendelssohn's tonal picture of marine desolation for a very calm and smiling sea. A gentleman of considerable culture once sent me the opening notes of this as a parting wish before one of my European tours, but I do not think that he intended to wish me to suffer in a dead calm.

Surely, therefore, Rufus Choate was not far wrong when, on attending a certain concert, he said to his daughter, before the music began—"Now explain these numbers to me, *that I may not dilate with the wrong emotion!*" There have been many prominent instances of critics and of auditors, in modern music, dilating with the wrong emotion.

With the advent of modern music the signs of expression in music increased enormously. Yet these by themselves, no matter how numerous they are, do not constitute the actual expression of a work. Beethoven, who turned the tide from the spinet and harpsichord to the piano, used many signs of expression, yet he understood that these were little more than index-marks of the true feeling. Franz Kullak said that even with an exact observance of all expression-marks a soulful interpretation is not arrived at. As long as nothing more is done, the interpretation will usually prove stiff and void of expression. Ferdinand Ries, Beethoven's pupil, calls attention to the great master's frequent deviation from fixed expression-marks.

My own experience with great artists of modern times has been very similar. I have heard Rubinstein, for example, play Beethoven's "Moonlight" sonata four or five times, yet no two of the interpretations were alike. Sometimes the moon was full and sometimes a crescent. Rubinstein was the embodiment of what may be called true expression in piano-playing. It was a great man interpreting the poetry of other great men. Naturally there was an amount of individualization in such work. The artist played as he felt at the time—and a great artist has the right to moods. Hubert Herkomer once said to me regarding Bülow's exactness of interpretation—"When a man can always achieve exactly the same result, he ceases to be an artist and becomes a manufacturer!"

Rubinstein certainly never was such a manufacturer. Once, after he had been in a rather unpro-

pitious mood, at one of his recitals, a lady ventured to sing the praises of the recital to him, in the green-room. "Great recital!" he exclaimed, "why, I could give another recital with the notes I left out!"

Chopin used to give a comical illustration of the comparative uselessness of marks of expression without a soul behind them. When he was not in a mood for playing, and his friends, particularly Mme. Dudevant (George Sand), forced him to the piano, he would play one of his nocturnes or études with absolute exactness, but with the soul left out. I have heard De Pachmann do just the same thing, but unfortunately the mass of the audience, particularly the "encore fiends," did not understand the subtle difference, and believed that they were receiving an important and beautiful addition to their programme—without expense.

This brings us to one of the most subtle points of much modern music—the tempo rubato. If the accounts of many auditors may be believed, Beethoven himself used this in his piano performances. Yet the latter-day pianists associate it chiefly with Chopin and avoid it with Beethoven, an error, we believe.

What is tempo rubato? Not "stolen time," Paderewski believes, for often there is an increase, instead of a subtraction, by means of a ritardando. Liszt once impressed the idea of a rubato upon a pupil at one of his Sunday meetings at Weimar, as follows: A young pianist had played a Chopin ballade that fairly staggered like a drunken man, with its rubato. Liszt took him to the window and pointed to the trees. "Look at them," he said; "the twigs and leaves are dancing freely in the wind. The larger boughs move very little,

the trunks not at all. Let that be your rubato!" Liszt loved to use parables, and allow his pupils to unriddle them, as we may allow our readers to unriddle this one.

Sarcasm was another of Liszt's chief weapons in teaching. A pupil in making a skip to an A flat struck A. "How stupid it is of Bechstein [the piano manufacturer] to put his A so near the A flat," was all that the teacher said. "You must be very fond of scrambled eggs," he remarked to a pupil who had given a very blurred version of one of his own works.

Chopin's piano-playing was of less dynamic force than that of other pianists, therefore, with him, a forte would have all the effect of a fortissimo. He would never leave this gentler mode of dynamics, and once, when Prince Lichnowski offered him a louder toned piano for concert use, he declined it, saying that it did not suit his manner of playing. The whole tendency of modern piano-playing is toward orchestral effects. This may not be wrong in the case of a Paderewski, a D'Albert, or a Rosenthal, but it leads us to think that a course of study upon the clavichord, which Dolmetsch is now reintroducing, might present practically the claims of the softer side of music.

Oversentimentality is a fault of expression that is not so prominent in the present age, thanks to Wagner and Richard Strauss. There was a time when amateurs felt it almost necessary to weep upon the keyboard when they were playing a Chopin nocturne. That has been changed for the better. The improvements in the pedals of the piano have added much to modern expression. Chopin won his best effects by use of the pedals, and once said, "The correct employment of the pedal remains a study for life."

We cannot better close this brief outline of a great subject than by citing a few words about the tempo rubato (the soul of modern music) spoken by Paderewski in Mr. Finck's interesting book on "Success in Music." He considers this irregular tempo to be as natural as the human heart, which, under the influence of emotion, ceases to beat rhythmically. He considers that Bach, Haydn, and Mozart sensed the need of such a rhythm and at least outlined it. He believes that it should be employed in Beethoven interpretation. He believes that in all schools the performer must be given a certain amount of liberty, of discretional power.

After all, then, our chief advance in expression has been in a more intelligent recognition of the rights of the interpreting artist, and the most of this can be summed up in two things, intelligent individualization and freer tempo.

# XIX. NEGRO AND INDIAN MUSIC

By Arthur Elson

Sources of Negro Music—Imitators—Styles and Characteristics—Aims at an American School—Study of Indian Music—Its Character Illustrated—Composers Who have Used Indian Themes.

IT has been charged that the music of the negroes, as developed in plantation life, is not strictly American, but really African in part. But although the negroes of the United States come from African sources, their music is wholly an American product.* The music of the African tribes is altogether different, and far more primitive, and African instruments were much cruder than the banjo of the plantation darky.

The folk-songs of the plantation show melody, direct emotion, and a harmony that is simple but effective. There are really three styles of negro melodies, the lively, the plaintive, and the somber bits of tonal power that may, after all, be an untraced heritage from Africa.

The plantation school has raised a host of imitators. By far the best of them was Stephen Collins Foster, who was at his best when composing in the plantation style. "My Old Kentucky Home," one of his great-

* For a different view, expressed by a contributor, see "Nationality in Music," in this section.—Ed.

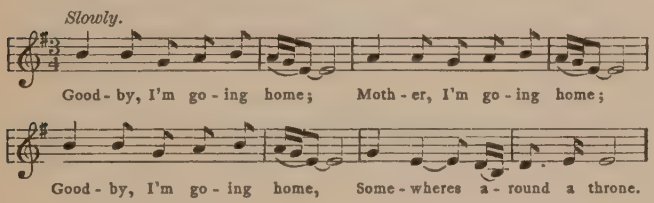
est successes, is a remarkable example of the tender melancholy found in such negro songs as "Nobody knows de trubble I've seen," or "Swing low, sweet chariot." Foster's "Old Folks at Home" has become, with "Dixie," the favorite song of the Southern States. There is an extreme simplicity in all these songs, and the harmonies are almost wholly based on the three chords of the banjo (tonic, dominant, and subdominant); but it is a simplicity difficult to attain, and one that need not be disdained by the very greatest composers.

The lively vein of the negro music is the one that has had the most effect, if not the most important; for it is responsible for an immense amount of recent popular music in the United States. The much-used "rag-time," that came into being at the close of the nineteenth century, is popularly supposed to be an imitation of the plantation tunes. Doubtless it was so intended, but the negro is not responsible for the all-pervading St. Vitus dance in tones that his white brother has brought forth. Rag-time probably means "ragged time," or syncopations, giving accents and rhythms that are unexpected. The negro uses them, but not as though they were the daily bread of musical existence. Some of his tunes have the syncopated style of "A Georgia Camp-meeting," but others are more regular in rhythm, like the Civil War song "Say, darkies, hab you seen de massa."

Some of the religious songs of the plantation camp-meetings show this liveliness of style. Their marked rhythm, their wild ecstasy, and their strong dramatic effect made them very much like the music of scriptural times, as nearly as we can tell. The clapping of

hands, stamping of feet, or even walking about, suggest Miriam leading the timbrel-players in the well-known Biblical song. The words of the negro tunes were not always strictly clear, as when they used the refrain of "Jews, screws, defidum" instead of the original text, "Jews crucified him." But usually the poetry was earnest and genuine, if not of a very high order.

The third style of negro music, consisting of more gloomy and powerful effects, is less extensive and less well known than the two others. It includes many of the negro songs in the minor mode, and very often uses the flat seventh. The following brief example, sung in Kentucky, is a suitable illustration of the vein of somber strength.




This is a style that is entirely overlooked by many historians, and one that is not often represented in the printed collections. It is one that would appeal rather to the trained musician than to the general public, which does not wholly understand the minor mode.

Some composers, wishing to build up an American school, have made plantation themes the basis of orchestral and other large works. A leader in this field was George W. Chadwick, who made use of native material in the scherzo of his second symphony. But the greatest composition of this school is the ever

beautiful "New World" symphony ("Aus der neuen Welt") by Antonin Dvořák. Here the varied styles of the negro music show at their best—liveliness in the allegro and scherzo, a most exquisite tenderness in the slow movement, and strong minor effects in the finale. Dvořák wrote his own themes, but he caught perfectly the true spirit of the negro music. This music may properly be used to found a school, because concert audiences are familiar with its characteristics. They can appreciate the native appeal of a "New World" symphony in the same spirit that the Germans showed when they applauded their own folk-music in "Der Freischütz."

With Indian music the case is different. Folk-music, by its very name, is music that is known to all the people. As a matter of fact, very few of the whites in America are at all familiar with the Indian music. Investigation in this field has been of comparatively recent date. It includes the work of Alice Fletcher, Theodore Baker, John C. Fillmore, Frank H. Cushing, Frederick R. Burton, J. Walter Fewkes, Natalie Curtis, and others. But in spite of enthusiastic research, Indian music must remain exotic for a long time, if not forever.

In "The Indians' Book," a large first-hand collection of their songs and stories, Natalie Curtis writes: "No one who has heard Indian songs in their own environment, under broad skies amid the sweep of wind and grasses, can fail to feel that they are there a note in a nature symphony." The manner of singing, too, has much to do with the effect. Expression, embellishments, slurs, gutturals, and strange accents play their part in the performance. Even the quality

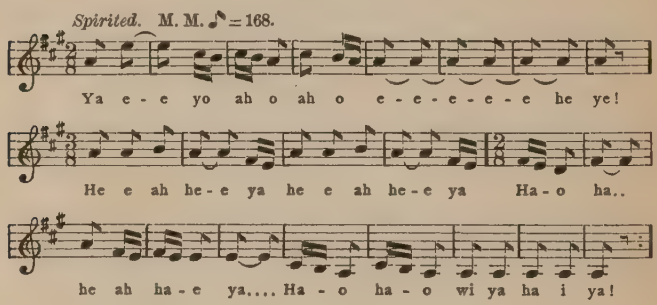
A MOQUI INDIAN SNAKE DANCE

of voice has its effect. The plains Indians, who contend with wind and distance, have developed strident voices, while among other tribes a more mellow tone is heard. Of the three elements found in music—rhythm, melody, and harmony—the Indians lay their emphasis on the first. Harmony they possess not at all, and their melodies are sometimes extremely simple, but the rhythms they employ are more complex than those of any other music. They seem very fond of quick changes from even time to triple and back again. They also use frequent alternations of slow and rapid tempo. This must not be considered a defect, but it certainly is a radical difference from European custom, which discarded the changing time-signatures of Lulli for the more stable rhythms of the classical period.

There are two points of Indian song that cannot well be recorded in our notation—differences of pitch in many cases, and a rhythmic pulsation on sustained notes. Some sign for the latter could be easily devised, for it shows much resemblance to the vibrato of the violin. But the former is sometimes a more important obstacle in the path of accuracy. The Indian tribes differ among themselves in this respect. Miss Fletcher and others state that the Omaha music is based wholly on our intervals, while Dr. Fewkes finds that the Moqui songs are founded on a scale that differs noticeably from ours in pitch. In the few cases where Indians have sung at the piano for white musicians the difference in pitch was always apparent.

The Indian songs, then, are strongly rhythmic in character; often deviating from our scale, but usually capable of being recorded in it with approximate ac-

curacy. They show a tendency to repeat certain figures—a device that is not unimpressive. Many of them are based upon the pentatonic scale, which consists of the intervals given by the black keys on our piano. This is a scale that appeals much to primitive peoples, and can show effects of the greatest beauty. The old Scotch songs were composed in this scale, and China has used it for centuries. As an illustration, the following will serve. It is a song of rejoicing, from the music of the Pawnee tribe.




This song is chosen at random from the collection in "The Indians' Book." It shows clearly the pulsation and the pentatonic scale effects. Miss Curtis states that it was not always possible to collect a full repertoire of tribal songs, for many of the melodies are sung only in connection with certain festivals. This suggests the fact that a large number are dance songs, to be accompanied by the motions and gestures of sacred and other dances. These have been gradually growing less as the white civilization has penetrated among the Indians; and the old men of a tribe often sang to Miss Curtis a number of songs that were unknown to the younger members. The dance songs

two of which operated on certain pipes, and made them sound alone. Later, a sliding board was used to prevent certain pipes from sounding all the time. From this idea came the separate stops, worked out mechanically by the German Timotheus, who constructed a soundboard for an organ at Würzburg. The spring soundboard of this period had individual valves instead of cross-slides; but all the valves of a given set of pipes could be opened by a single stop. As the stop was drawn out, metal pins pushed the valves open. The stop was held open by being hooked to an iron bar. The wind was admitted to the valve-box by another valve, below, operated directly by the key. At this time the different stops were given names, mixture (sesquialtera) being included. All the pipes were open, cylindrical, and made of metal, but stopped pipes of wood soon came into use—gedackt, bourdon, kleingedackt, and other mellower registers. Tapering pipes (narrow on top) also were adopted, for gemshorn, etc., and spreading pipes, as in the dolcan; also reeds. By 1500 the keys had been so decreased in size that the octave had almost reached its present dimensions. Pedals were used at first merely to sustain the manual tone, but in 1418, or perhaps even earlier, they were provided with independent bass pipes. Traxdorff, of Mainz, and Bernhard, of Venice, are sometimes mentioned as inventors of the pedal, but they flourished fifty years later. Near the beginning of the sixteenth century the use of slides instead of springs was introduced. The pallets and springs in the wind-chest were kept, but that meant only one valve for each key, instead of one for each pipe. The stops could now be drawn out without undue effort.

A large organ was erected at Lübeck, between 1516 and 1518, which had two manuals and a set of pedals. It had 57 stops, some enclosed in a swell-box. There was a 32-foot principal for the pedals. This is the organ that Buxtehude used when Bach walked fifty miles to hear him. Two years before this (1703) Handel and Mattheson had come to try for the post of organist, which its incumbent wished to resign. But Buxtehude had made it a condition that his successor should marry his daughter, and the two young aspirants decided not to compete. The account does not specify whether they had seen the lady in question.

After the sixteenth century large organs became common. This was especially true in England, where the organ-builders have always shown great mechanical skill. During the Protectorate the Puritans opposed organs and scattered the makers. In the United States the Puritans of Boston, as late as 1713, refused the gift of an organ from Thomas Brattle. The instrument went to King's Chapel, and later to Newburyport and Portsmouth, N. H. It is still in existence in the latter city, and capable of use. Organs were made in America as early as 1745, when Edward Bromfield, Jr., copied an English model. After the Restoration in England, Bernhard Schmidt and Renatus Harris revived the industry of organ-building. From that time on there have been many improvements—in tracker and sticker mechanism, between the key and the wind-chest; in the invention of couplers; in the use of improved bellows, fans, and other devices for air-supply; in the applications of pneumatic and electric power, the latter offering many possibilities; in the adoption of combi-

dium of traders; but there are so many crude banjos among the Africans that a native origin is certain also. The banjo is too twangy in effect for orchestral use. It does not sustain the tones long, hence lively and rapid music is especially suited to it. Gottschalk's "Banjo" gives an excellent illustration of the style transferred to the piano. The banjo repertoire is wholly light and popular in character.

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